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CIRCULARS MAILED ON APPLICATION.



More From Paris.

PARIS, September 10, 1900.



THE American concert on Thursday night, September 6, at the United States Government Building, was somewhat out of the usual course, as it introduced two of the artists of Manager Chas. L. Young, who came over here with them. They were Mrs. F. A. Gardner, soprano, and Geo. H. C. Ensworth, baritone, and the program announced them as Mr. Young's artists. Both acquitted themselves to the satisfaction of an audience that has become accustomed to hear good singing. Mr. Ensworth sang Hawley's "An Echo" and Allitsen's "Prince Ivan's Song," and later on Tschaiakowsky's "Pilgrim Song," and Mrs. Gardner the Belraggio, by Rossini, and before that Denza's "May Morning." Through one of those inexplicable errors that seem to have become unavoidable in the human economy, the "Belraggio" was attributed on the program to Minkowsky, but Mr. Minkowsky taught Mrs. Gardner how to sing it, and taught her well. He is too modest a man to claim the authorship of a song written years before he was born, in the celebrated Bardicheff, from which place many men hail. I think it was M. de Nevers who instituted the order of Bardicheff, and who claims that the De Reszké family, the Pope, Lord Salisbury's ancestors, he himself, Moshe Grau, Baden-Powell, Minkowsky, Rockefeller and the editor of this paper all came, originally, from Bardicheff, not to mention Runciman and Huneke. I forgot to ask Mr. De Nevers if he thought Saleza came from there, but evidently he is not a native of the place; he does not act as if he were.

Mrs. Gardner has a good style in singing and makes a most pleasing impression. Mr. Ensworth's voice should be used in oratorio. He should seek to place himself where broad tone and phrasing count.

The program was otherwise pleasing in introducing Miss Altemus to the public. This young pianist, who played Schumann's "Papillons," a Rhapsodie by Brahms, a Chopin Prelude and Liszt's Twelfth Rhapsodie, is a pupil of Ludovic Breitner, who leaves for America on the Deutschland this week. She has under his tuition developed a crisp, clear and controlled technic and an ease of delivery which indicate a thorough method on the part of her most gifted teacher, who has in-

spired her with intelligence in phrasing and interpretation. This one example of Mr. Breitner's work with a pupil is so forcibly accentuated in an intelligent production of a difficult program that it creates the utmost confidence in his ability to make a mark in his work in our country. He is a maestro who should be welcomed and whose permanent residence in the United States will establish a new era in the art of modern piano pedagogics which will stimulate every one of our teachers.

An unusual event at the concert was the appearance of Madame Breitner, who is well known in Europe as an excellent violinist, and who played an eighteenth century delightful Sarabande and Tambourin by Leclair with beautiful tone quality, great strength and assurance in bowing and general technic and a musicianly sense of proportion and clarity of outline in interpretation. Madame Breitner will reside in the United States with her husband, and both will, no doubt, establish a series of chamber concerts that must eventually become sources of special attraction.

Paris Opera and Operette.

The Opéra Comique gave Puccini's "La vie de Bohème" on Wednesday night to a crowded house, with many Americans in the audience. I do not believe any of the singers will be engaged by Mr. Grau, who was present, and who is generally to be found at an operatic performance on the Continent when the editor of this paper is there. For a number of years past whenever I have been attending opera in Bayreuth or Brussels or Paris or other places I have usually seen Mr. Grau looking at the stage and at myself to observe how the performance was impressing us.

The orchestra at the Opéra Comique is superb and the players are equipped with the best products of the famous Paris woodwind and brass instrument makers. The body of players is under constant rehearsal and, of course, our New York system of substitution of players is not permitted and the body operates homogeneously. Mr. Grau, who is thoroughly interested in orchestration and who knows just how much commission each New York orchestral player pays to the manager of the orchestra who engages him and how much each man in the orchestra makes per evening when he sends a substitute—Mr. Grau who is so thoroughly interested in New York orchestration, was also deeply impressed with the work of the oboe players last Wednesday. The oboe, next to the dividend, is Mr. Grau's most cherished apparition, and I don't blame him in the least. People may say

about Grau what they please or not please, it must be admitted that he is a successful, self-made man, who, beginning as a little libretto boy, is now running the highest priced big opera company on earth. He has never posed as a musician or artist or critic, but he coldly, deliberately and, considering the difficulties, intelligently weighs the International proposition and gives us operas as others best know whose knowledge is necessarily limited by their sphere, not their interests.

As usual, whenever Mr. Grau sees anyone connected with THE MUSICAL COURIER, he was in the best of humor and spirits, and studied the libretto as if he knew it from memory. The "Bohème" of Puccini is not one of Mr. Grau's favorite operas. He delights in "Lucia," "Favorita," "Traviata," "Trovatore" (not "Falstaff" or "Otello"), in "Don Pasquale," "Sonnambula" and "Norma"—operas the librettos of which are known to him at a glance, together with the special rebates. On this occasion Mr. Grau again occupied a democratic seat near me and looked as if he would vote for McKinley and expansion and prosperity if he were a citizen of the United States properly registered. Mr. Grau wants prosperity and should have it, particularly now that he has recognized the vital principle of THE MUSICAL COURIER by going into opera in English with our American boys and girls as the backbone of the enterprise. I have been contending for this for years, and the fact that Mr. Grau has shown a spirit of agreeing practically with my theories made his figure most interesting to me when I again saw him in a French opera house where an Italian opera was produced in French by French artists without an American in the cast. It seemed to me that Mr. Grau must then have felt that we Americans have been doing a gross injustice all these years in constantly supporting Italians, Frenchmen and Germans and Poles by giving them opportunities to sing in America in their own languages at salaries five and ten times greater than they ever could secure at home, and to the detriment of our own knowledge, our own language and our own students and people. The consciousness of having finally gotten into the right MUSICAL COURIER track must have been the true reason of Mr. Grau's beatific smile and his unusual spirit of contentment and ease, as he sat through the opera watching me and my companion, whom he will surely know the next time he gets a chance.

"La Belle Helene."

Meilhac and Halevy wrote many librettos for Jacques Offenbach, and a fortune flowed into their

pockets in royalties that came from a literary contribution that pandered to a vitiated taste peculiarly pleasing to the Parisians of the Second Empire. To-day these same librettos appear coarse, and especially so when applied to Offenbach's delightful strains by such a company as is now producing some of his operettes at the shabby, unclean and unventilated Théâtre des Variétés on the Boulevard Montmartre. The chorus was worse than anything we have in New York operettes, both in singing and personnel, and the orchestra about as bad as any organization of thirty New York players gotten together temporarily and playing under the usual rule of substitution.

The vulgarity of the performance of Simon-Girard, the prima donna, was amiably received, and *jeune* Paris was delighted with the disrobing scene and the special plea made to Leda and the Swan, who figured in plaster cast in the true classical style, while a deformed Bacchus was planted in robust nakedness on the opposite side of the stage, offering himself to view to the broken-down chorus women, who seemed to be in a last gasp before finally becoming female ushers and beggars in the vestibule. What is beautiful, artistic France going to do with this terrible apparition—the old female always in evidence in the foyers of its public playhouses, forcing herself upon you and harassing everyone for fees and tips under the guise of an official courtesy? The Trocadero, the Opéra House, theatres, public accommodations on the boulevards and the flower and horse and dog shows are overflowing with these wretched hags, always ready to pounce upon every man, woman and child for a gratuitous service without fixed price or scale, which is always a disappointment to the recipient, no matter how large the fee may be. Imagine the moral condition of millions of human beings educated to receive tips for service instead of receiving fixed wages, and therefore inevitably doomed to constant disappointment, for if they receive too little they despair, and when they receive too much they imagine that they might have gotten more had they preconceived the result.

The condition of moral depravity arising from generations of disappointed minds may be the real cause of the present degeneration in so many of the French and other European phenomena.

Only a revolution can remedy this evil, which is constantly menacing the development of mankind through the inconsistency it creates and the default of economical rights. There can be no science of economy where labor depends for its recognition upon the estimates placed upon it by its beneficiaries. Labor can be respected only where it receives its value on the basis of its worth as proclaimed by itself. Where labor is made co-equal with beggary it destroys its value. The tip system is refined beggary.

D'Arona.

Our former, well-known vocal instructor has a beautiful studio at 20 Rue Clement Marot, and is teaching a large number of American and European pupils, as well as teachers who are desirous to acquire the d'Arona teacher's certificate. How strange this must appear to those who have no interest in our American musical institutions. Here is a woman, full of confidence in her powers, voluntarily retiring from a remunerative field of teaching in New York city, opening a studio in the very centre of fashionable, musical Paris, and acquiring a clientèle that enables her to maintain an extensive, costly establishment. D'Arona also emphasizes the fact that after an American reputation has been gained Europe becomes a better field for exploitation. In fact, Europe first inquires how an artist will fare in America before it bestows upon him or her its complete commendation.

Marsick.

It is reported here that Marsick, the violinist, teacher at the National Conservatory of Music here, and who was on a tour in America some years ago, has left his wife and family and retired to South America. The motive of this is not known, for it was generally supposed that M. Marsick was happy. I give this out merely for what it is worth.

Miss Kathrine McGuckin, the contralto, has returned to the United States.

Manager Chas. L. Young leaves for America on the Kaiser Friedrich on September 14.

Martinus Sieveking, the pianist, is on a visit to his home in Holland.

The violinist Heinzen, pupil of Jacobsohn and Wilhelmj, is in Paris on a visit and to see the Exposition.

The wife of Bizet's son—Jacques Bizet is his name—died on Wednesday, aged twenty-two. She was the niece of Ludovic Halevy. Bizet's wife, the mother of Jacques, was the daughter of Halevy, composer of "La Juive."

Leonora von Stosch, the violinist, who some years ago married a Mr. Howland, of Washington, and who retired from the concert stage, has reappeared at drawing room events and swell affairs in London.

Last week I reported the illness of M. Gerardy, father of the 'cellist. He has since then died. [Noted in our last week's cable reports.—ED.]

Elsa Ruegger, the 'cellist, and her mother were here this week on a visit to the Exposition.

I learn that the Brussels Conservatory of Music is now under the control of Tinel and that Gevaert, on account of old age, has virtually retired from practical management.

Adelina Patti arrived here this evening from England.

Otto Floersheim, of THE MUSICAL COURIER, is at Bad Cleve for a few days.

Chas. H. Steinway has just arrived here from Aix-les-Bains, where he has been stopping a few weeks.

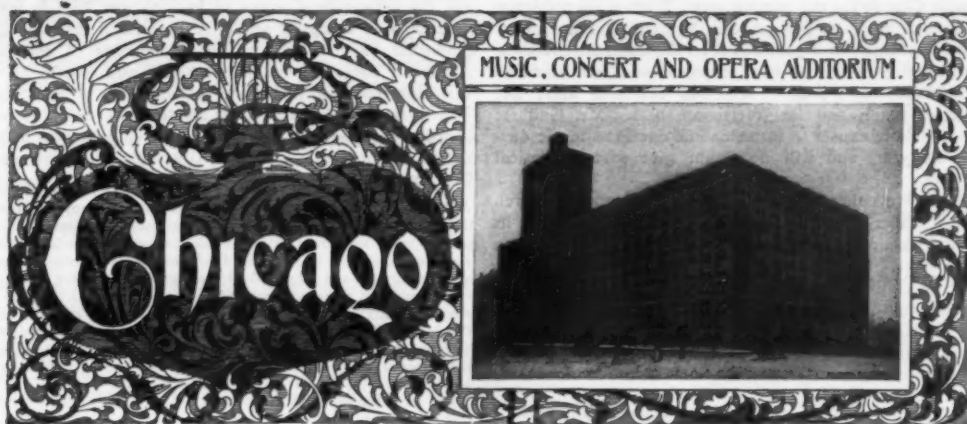
Frank Van der Stucken is in Hanover, where he will remain a few weeks.

Miss Montefiore, the New York vocal teacher, is in Paris visiting the Exposition.

Zeldenrust, the pianist, has returned to Paris after a Kneipp cure in Switzerland.

Nordica, after a short sojourn in Munich, has arrived in Lucerne, where she will be stopping for a month or so.

BLUMENBERG.



CHICAGO OFFICE THE MUSICAL COURIER,
224 Wabash Avenue, September 22, 1900.



ESPITE many assertions to the contrary but few entertainments will occur before election, and in many instances the tendency is to wait until after the holidays. This means a quiet season until January. The Studebaker has already opened a season of light opera, but apart from this nothing is announced until the regular orchestral series begins. Even the out of town clubs and societies are holding back and not engaging artists, so that notwithstanding the general feeling of prosperity the musical profession is evidently not to participate just yet. The schools and colleges report excellent attendances and the private teachers are also busy, but the concert artists are not faring so well. Of course, the well-known artists who have made reputations all over the country have always a considerable amount of work, but the younger people who have been professing musicians for only a few seasons are those who will feel the effects of a late season most seriously, and it is this class that supply the smaller clubs and societies of the smaller cities. The election is probably responsible for the present unsettled condition, and it is to be hoped after November 4 the normal state will again be reached. Up to the present writing no information reaches this office of any general events to be held in Chicago, even the clubs, with the exception of the Apollo and Mendelssohn, being silent. The Amateur Club has evidently nothing to report. It might prove highly beneficial if some of the ladies who manage the musical affairs in our city clubs would make a little trip to Rockford. It is only a short journey of a couple of hours through pretty country on the comfortable Northwestern to this pretty city, where music is really cultivated to advantage, and where a club called the Mendelssohn fulfills the best requirements of a club. In the first place it possesses club rooms, which are open to members daily throughout the year. Adjoining these club rooms is a concert hall with a seating capacity of 700. This is called Mendelssohn Hall. It is elaborately decorated and admirably fitted for the home and usages of this club, which is composed of the leading women (socially and musically) of the city. Under the presidency of Mrs. Chandler Starr, who founded the Mendelssohn several years ago, and who has labored unceasingly for the good of music in Rockford, the organization has given concerts of great artistic excellence. The active members are all amateurs of the highest attainments, and in many instances are far superior to the mediocre artists one so often hears at miscellaneous concerts. It is compulsory that active members should reach a certain standard, so that their appearance on programs with the artists engaged by the club should not

suffer by comparison. The Mendelssohn Club of Rockford has no less than thirty-six active members, all of whom could contribute with honor to a professional concert.

At a charming informal reception given by Mrs. Starr recently I had the pleasure of hearing some most artistic playing by the Mendelssohn Club members, from Miss Mary Roxy Wilkins, principal of the piano department of Rockford College; Mr. Schorn, a pupil of Godowsky, and a promising young pianist; George Holt, a basso with an excellent and very musical voice, gave some charming numbers, as did Mr. Olson. Mrs. Maude Fenlon Bollman is the one professional soprano singer of Rockford. Her métier is decidedly in a larger sphere than present surroundings, and the Rockford people fully appreciate this, but she is very busy teaching singing in the surrounding cities, so it is probable she will continue to make her home in Rockford. The city can also boast a capital tenor, Myron E. Barnes, who is likely to be much heard in Chicago this year; but after all the musical growth of Rockford is due to Mrs. Chandler Starr and her Mendelssohn Club, which has sent out so many of its former members to the big musical centres of the West. There are many whose names are now on the roster of well-known artists who owe most of their after success to the inspiration gained at this Mendelssohn Club of Rockford, which the clubs of Chicago could so well emulate. I shall have more to say about the clubs and musicians of the city of Rockford in a future letter.

The opening of the Studebaker on Monday last partook of the nature of a pleasant reunion. The regular habitués of this charming hall assembled in full force and exchanged greetings during the intermission. The comic opera presented was "A Trip to Africa," by Von Suppé, and was in every way admirably sung. The principal parts were sustained by Miss Maude Lillian Berri, Gertrude Quinlan, Reginald Roberts and Frank Moulán. Miss Berri is a delightful artist, has a fine voice, charming personality and withal is a cultivated singer. She is the most versatile and accomplished soprano that has yet appeared in the lighter operas given by the Castle Square Company, and has already proved a great attraction for Chicago audiences. All her work was received with much favor, and she was compelled to respond with several encores. Miss Quinlan always makes her role interesting in whatever she undertakes, and in the present instance her work was up to the standard expected from this clever little actress and singer. Mr. Moulán, without much opportunity of distinguishing himself, succeeded, however, in upholding his past record

as a witty comedian, while Reginald Roberts sang and acted admirably. The chorus was excellently trained, and the orchestra much in advance of that heard last year. But (there is always a "but") the libretto of "A Trip to Africa" is about as dull and tiresome as a book could be. It is twenty years behind the times, and the few jokes stale and pointless. There must be somewhere in this country writers who could make new books for these operas, of which the music is invariably so pretty. The opening of the Studebaker for the present season was attended by a large audience, among which could be seen many musicians. Both Manager Pardee, of the Studebaker, and Manager Clark, of the opera company, declare that the prospects for this season are better than at any time.

My correspondent in Minneapolis, Miss C. H. Savage, sends the following account of music in that city:

August is considered the dulllest month of the year in musical circles everywhere, and Minneapolis was no exception to the rule. Nearly all the local musicians were away, or taking a rest preparatory for the work in the fall and winter. Many of the church singers took a vacation, and their places were filled by substitutes. While the plans of either clubs or teachers are not definite enough for public announcement, the season, however, will be the most brilliant for many years.

Considerable attention was paid to music at the State Fair this year. Every afternoon a musical program was given in the building occupied by the Women's Federated Clubs by well-known musicians of the twin cities, and other parts of the State. The Ladies' Thursday Musical had the honor of giving the first program on the afternoon of Monday, the opening day. They also furnished a paper, "Musical Notes," which was of interest, and Mrs. D. F. Colville had a paper on "Musical Fads."

Mrs. M. E. Wood gave one of her delightful musicales last evening at her apartments in the Colonial for Miss Myrta French and Mrs. Maude Ulmer-Jones. It was the first gathering of the musical element this season, and many pleasant greetings were exchanged. Miss French leaves for the East soon to begin her season of work in opera. During the evening Miss French sang "The Norwegian Echo Song," by W. Thrane; "Sweetheart," "Thy Lips Are Touched with Flame," by Chadwick, and "My Rose," by Loud. Her voice is of telling quality, full of character and vitality, and she sang her songs with delightful intelligence and sympathy. Miss Maude Lambert, a Minneapolis girl, who has made a name for herself with the Castle Square Opera Company, and who was spending her vacation in this city, sang Meyer Helmund's "Marguerita" and "It Was Not Thus to Be." Miss Lambert has a magnificent contralto voice, broad and full, and of beautiful mellow quality. Her friends are very enthusiastic over her future.

Mrs. Maude Ulmer-Jones sang one of Claude Madden's songs, entitled "Wouldst Thou Tell Me," Mr. Madden playing the accompaniment. The song has considerable dramatic feeling, and Mrs. Jones gave it a sympathetic interpretation.

Miss Burtis played "Hark, Hark, the Lark" and Miss Noble also gave a piano solo, "Entranante," by Wachs.

Miss Grace Ulmer's fresh, sweet voice was delightful in Nevin's "Rosary" and Hawley's "Because I Love You, Dear."

A delightful number was the duet "Serenata," by Boito, given by Mrs. Jones and Miss Lambert. Mrs. Edgar Runyan was the accompanist.

Frappe was served in the hall, which was decorated with golden rod and sunflowers. Miss Lambert goes East soon to join her company.

The first musical events of the season will be the concerts given by the Royal Marine Band of Italy, which appears at the Lyceum for a matinee and evening perform-

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ance Tuesday, September 18. The band has been playing an extended engagement at Willow Grove, a summer resort near Philadelphia, where the Banda Rossa was engaged during previous seasons. It has some excellent soloists.

The Philharmonic Club is out with its announcement for the coming season, and it certainly shows that the club is progressive and ambitious. The three concerts arranged for promise to excel any heretofore given by this really fine organization. Emil Ober-Hoffer has been engaged as director, which fact of itself assures artistic performances.

On December 5 the club will give the oratorio of "Elijah," by Mendelssohn, with full orchestral accompaniment.

January 29 the leading attraction will be Mr. and Mrs. Georg Henschell, artists who are world famous. The chorus will do several numbers, besides a miscellaneous program on April 10. Goring Thomas' beautiful cantata, "The Swan and the Skylark," will be given with complete orchestra. The solo artists so far engaged comprise Charles W. Clark, basso, of Chicago, who is considered a fine interpreter of "Elijah"; Mrs. Jessica De Wolf, soprano, New York; George Hamlin, tenor, Chicago; Mrs. Lucile Stevenson-Tewksbury, soprano, Chicago; Mrs. W. N. Porteus, of this city, contralto.

The club is negotiating for the use of one of the large downtown churches for "Elijah," as it wishes the organ and the appropriate settings for the oratorio.

The Apollo Club has issued its announcement for the coming season.

The Apollo Club does not approve of their director, Emil Ober-Hoffer, singing with the Philharmonic Club also. As considerable feeling has been engendered over the matter, Mr. Ober-Hoffer may not direct the Apollo Club this year. Mr. and Mrs. Ober-Hoffer are in the East at present to attend the Worcester Musical Festival.

Willard Patten has resigned his position as director of the Philharmonic Club to enable him to have more time to devote to the "Ode," by George Bertrand, for which he is writing a musical setting.

The Misses Ruth and Wilma Anderson gave one of the most enjoyable musicals of the season at their home, 1826 Chicago avenue, in honor of Miss May Carter, of Chicago. Miss Carter was formerly a Minneapolis girl, but has spent several years in Chicago, where she occupies a prominent church position. She sings with delightful charm and artistic finish. U. S. Kerr, of Boston, sang several songs. Miss Ruth Anderson gave Wieniawski's Second Polonaise, and Miss Wilma Anderson played "Legende," by Paderewski. Ernest Anderson played a piano solo, "Erl-King," by Schubert-Liszt.

Miss Louise Bellaie and Miss Celestia Bellaie gave a delightful musical at their home, 562 Sixth avenue North.

An informal musicale was given Friday evening by Mr. and Mrs. W. S. Hill for U. S. Kerr. Mr. Kerr furnished a delightful program of songs. Thursday afternoon, August 19, Mrs. J. J. Gutesell entertained informally for Mr. Kerr.

S. C. Guilbert has been engaged as organist at the First Baptist Church for the coming year. During his residence of sixteen years in Minneapolis Mr. Guilbert has occupied the position of organist in several prominent churches. The quartet choir has been changed and now includes Mrs. Weishoon, soprano; Miss Ida Marston, alto; Dr. Annand, tenor, and Dr. Weishoon, bass. Mr. Guilbert and his choir expect to furnish some excellent music during the year, and will no doubt give several musical services.

Sunday evening, September 2, the Plymouth Church Choir, under the direction of Hamlin Hunt, began its work with a praise service, the first of a series to be given this winter. Besides the regular quartet a special chorus sang two numbers. Miss Helen Hall and Scott Woodworth sang a duet, "The Lord Is My Light," by Dudley Buck. The quartet sang several numbers, and Mr. Hunt played Driffeld's "Ave Maria" for the voluntary, "Romance," by Lemare, and the finale from Mendelssohn's First Sonata as a prelude.

There was a recital of sacred song at Hennepin Avenue Methodist Church on Sunday evening, September 2. Miss Pearl Benham, contralto; U. S. Kerr, basso; Emil Ober-Hoffer, organist.

Mr. Kerr sang "Trees and the Master," by Chadwick; "Or, for a Closer Walk with God," by Schuecker; "Pro Peccatis," by Rossini; "The People that Walked," Händel, and a duet with Miss Benham, "Night Hymn." Miss Benham sang "Peace, Troubled Heart," Pinsuti; also "Lead, Kindly Light."

The Johnson School of Music, Oratory and Dramatic Art has issued its prospectus for the coming year. The school expects to be located in the new building erected specially for the use of the school, on Eighth street, between Nicollet and Hennepin avenues. Gustavus Johnson, the director, will be assisted by a number of excellent teachers, and several new departments have been added. The Virgil Clavier method is one of the additions to last year's course. The music hall, with a seating capacity of 450, to be used for the recitals and public concerts, will be a decided acquisition.

The sixteenth annual prospectus of the Northwestern Conservatory of Music has just been issued. The whole third floor of the new Metropolitan Building has been specially arranged to suit the requirements of the Conservatory, giving the school very handsome quarters. Clarence Marshall, the director, has engaged several new teachers, in addition to those who have been with the school for many years. Special attention is paid to organ study and many advantages are given students of this instrument.

The Minneapolis School of Music, under the direction of Andrew Rohne, has made several changes this year, which are expected to be of benefit to the pupils.

Everyone will join in wishing all success to J. H. Kowalski's school of music and dramatic art at Terre Haute, Ind.

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owes its inception to a desire widely felt in Terre Haute and the surrounding towns of Indiana and Illinois for a modern, well equipped school of music and dramatic art, conducted on the most advanced methods of the best American conservatories and schools, and worthy to be the representative institution of its kind in the State. The director will make it his aim to have only the best instructors in every branch that can possibly be obtained.

Of the director, J. H. Kowalski, THE MUSICAL COURIER said a few months ago:

Chicago has sufficient cause to be proud of her many masters in the divine art of music. In the very front rank of our most accomplished vocal teachers J. H. Kowalski occupies an enviable place. For seventeen years he has been a faithful and conscientious teacher of voice culture, and the result of these years of devotion to his art is that many of those who enjoyed the privilege of his training are now eminently successful singers, who proudly and gratefully own their indebtedness to Mr. Kowalski's careful and finished training. The pupils of this distinguished teacher are carrying his fame to the remotest parts of the land, as far as Texas and California, as well as to the States and Territories nearer home.

The special aptitude of Mr. Kowalski as a teacher lies in the fact that his training all the way through is clear, reasonable and intelligible. He never insists on any course without a good reason. His pupils always know why the voice is to be used in a certain way or why a song is to be sung in a certain style. There is always such perfect harmony between Mr. Kowalski and his pupils, and on the part of the pupils such entire confidence, that teaching and learning become a delight and not a task. Mr. Kowalski is an enthusiast in his profession. During the seventeen years of his career in Chicago he has made many friends and has laid the foundation for a widening and enduring fame. Mr. Kowalski's studio is the only one in the city open to visitors during working hours, his theory being that the presence of an intelligent audience should inspire rather than confuse the pupils, and keep alive the enthusiasm of the teacher.

The faculty of the Terre Haute School of Music includes, besides the director, J. H. Kowalski, Miss Inez

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Taylor and Miss Mary Katzenbach, vocal department; Hugh McGibney, violin; Miss Maude Jennings, pianist; Charles W. Carlson, harmony; Grace Louise Jenckes, Fletcher music method; Madame Ida Terwen and Mrs. George Ellsworth Holmes. The business department will be under the direction of Mrs. Anne Filbeck Hayman.

Charles Humphrey.

The St. Louis tenor, besides being engaged to sing in "The Messiah" with the Apollo Club, is to sing in the "Redemption" with the Choral Symphony, of St. Louis, at the Odéon, and with the Dominant Ninth, of Alton. Other important engagements are pending.

Maurice Aronson, who had a large piano class in the late Chicago Conservatory, has opened a studio in the Auditorium Tower, and began the season with a class composed of all his old pupils, in addition to many new ones. As teacher and pianist, he is held in much esteem, no less an authority than Leopold Godowsky testifying to Mr. Aronson's abilities, as is shown in the following letter:

THE WILDER-ASTORIA,
New York, July 25, 1900.

MY DEAR MR. ARONSON—To-morrow morning I sail on the steamer Friedrich der Grosse for Cherbourg and Paris. Before leaving America I wish to express to you my appreciation of your work in connection with the piano department I directed at the Chicago Conservatory of Music. I had ample time during the four years that you have instructed at the above institution to acquaint myself thoroughly with the superior quality of your work, your method of teaching and sound manner of playing. I can cheerfully recommend you to all serious students and to any pupils who would desire to continue their studies during my absence. They are sure to get conscientious, correct, intelligent and interesting instruction.

The progress of all the students you have had at the Conservatory was remarkable, and most gratifying to me. I know they have all spoken in the highest terms of you as a teacher and gentleman.

I wish you all success possible in your concert work and teaching. You have my heartiest, best wishes and my strongest indorsement.

I return to America next January. It will be a great pleasure to me to revisit the country of my adoption and see again all my dear friends, among whom you hold a prominent place.

Very faithfully yours, LEOPOLD GODOWSKY.

Mrs. Laurence Weakley.

Among the good contraltos of this season should be Mrs. Laurence Weakley, who last year made such a successful tour throughout the States. Mrs. Weakley has sung with some of the best organizations, and has been received everywhere with marked favor. Following are some press comments:

It is customary to speak of the bell-like quality of a certain singer's voice, comparing it to the vibrations of the melted bronze, silver, iron and gold that leave the air a-quiver when the sound has ceased. The simile never translated itself to one listener till Monday night, when Mrs. Laurence Weakley sang "Nobil Signor." Without effort, and with a tender note that would melt anything but a signor in

an opera whose role forbade yielding, Mrs. Weakley won the hearts and all the applause of the audience.—The Courier, Lincoln, Neb.

At the head of the artists who participated in the program must be placed Mrs. Laurence O. Weakley. A contralto voice of such richness, flexibility and evenness of quality throughout the register is not often heard. She achieved a triple encore in the miscellaneous concert and was heard with delight through the later work. Voices of that deep, pure, velvety quality are so rarely heard that one is justified in dwelling upon and trying to recall the experience.—Nebraska State Journal.

Of the soloists Mrs. Laurence O. Weakley was easily the star. Her magnificent contralto voice won instant admiration and her singing throughout was artistic, finished and scholarly.—Omaha Bee.

Mrs. Laurence Weakley was at her best and was repeatedly encored by her enthusiastic listeners.—Alton Sentinel-Democrat.

Mrs. Weakley's lower and middle registers are notably rich and mellow, and she sings with delightful finish.—Illinois State Journal, Springfield, Ill.

Madame Doré Boetti, true to her principles in the matter of public performance for her pupils, will give a concert at Handel Hall the first week of November. Several of her advanced pupils will be heard in an operatic program.

Mrs. Stacey Williams has reopened her studio in Steinway Hall, and will shortly give a recital, assisted by her advanced pupils. Mrs. Stacey Williams has been engaged to give six lectures in Wisconsin on her method of tone production and general vocal culture during November.

Mary Wood Chase.

Miss Mary Wood Chase has taken in conjunction with Miss Grace Buck a studio, 613 Fine Arts Building, and will commence teaching in October. During the past two weeks Miss Chase has refused two unusually fine offers to take charge of the music department in important music schools in the Central West, in order to remain in Chicago, where her season appears most promising. A large number of teachers from all over the country come to Chicago to study with Mary Wood Chase, and this year the applications are very numerous. During the season 1900-1901 she will give a series of recitals devoted to Chopin and Schumann, in which Miss Grace Buck will take part.

The following are among the many recent notices received by Miss Chase:

Miss Chase is one of the most artistic Chopin players Indianapolis has heard for some time. She has a beautiful tone; her style—and she has a decided style—is poetic and sympathetic; her rubato is graceful and full of feeling, without exaggeration. Not quite true at all times to the text, she was always true to the spirit, and realized in it all the loveliness which in musical tradition and imagination Chopin stands for. Miss Chase has the same habit that has witty

been attributed to Paderewski, that of finding little things among her notes that usually escape attention.—Indianapolis News.

The interpretation of the Chopin cluster of compositions stamped Miss Chase as a matured student of the Polish master. The Barcarolle, the Nocturne and Preludes were gems of beauty.—Springfield Journal.

The boundary between sentiment and sentimentality is not always easy for an artist to reveal, nor for a listener to define, but the Chopin Impromptu is seldom played better than it was by Miss Chase.—Kansas City Times.

George Hamlin.

The popular tenor has already commenced work for the season, and will be heard at Topeka festival all next week with Frank King Clark, Mrs. Marshall Pease and Mrs. Genevieve Clark Wilson. Mr. Hamlin is also engaged for Kansas City, Dayton, New Haven, Milwaukee, Minneapolis and Chicago Mendelssohn Club.

The artists' year book, published by Hannah & Hamlin, is quite the most satisfactory I have seen. It is excellently arranged, gives pictures and short biographical accounts of some of the principal artists in Chicago, who are under the direction of the Hannah & Hamlin firm.

FLORENCE FRENCH.

Mrs. Carl Alves Will "Coach" Oratorio Singers.

MRS. CARL ALVES, who recently returned from her summer vacation, will accept a limited number of pupils this season. For years this artist has been acknowledged one of the leading oratorio singers in the United States. Always a musical, refined, conscientious and dignified singer, she will, after her years of experience, carry in her work as teacher those qualities which inspire earnest students. As a representative oratorio contralto Mrs. Alves did much to advance the taste for oratorio in this country, and young singers ambitious to succeed in oratorio will find in her the help they are seeking.

Mrs. Alves has entered upon her tenth year as contralto soloist in the choir of the West Presbyterian Church. Her home studios are at 1146 Park avenue.

Godowsky.

THERE is, according to the philosophers, an end to everything, and so it appears in the case of the musical public of the West, who have waited for years for a chance to hear the peer of pianists, Leopold Godowsky.

Now Manager Charlton states that since the announcement of Godowsky's trans-continental tour it seems as though every musical society west of Chicago is anxious to have him. The bookings are fast filling in and Godowsky's tour will be one of the most successful ever undertaken by a pianist.

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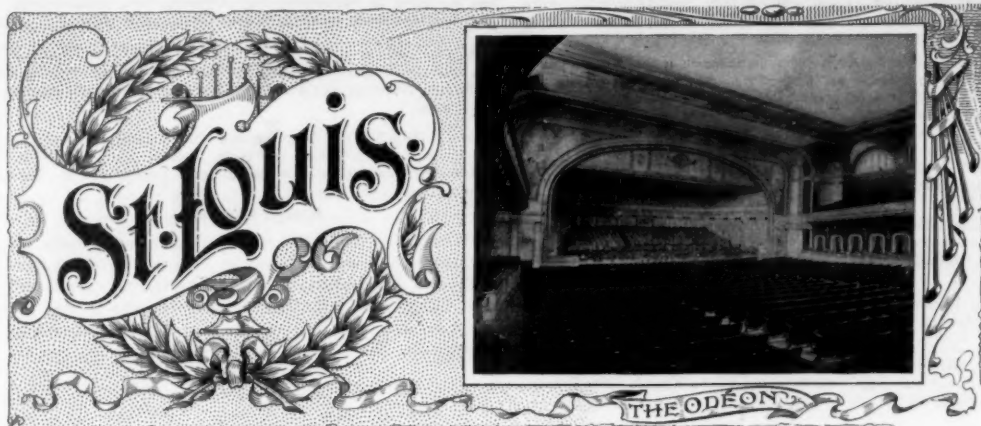
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ST. LOUIS, September 21, 1900.

WITH the return of September and cooler weather the musicians have come back from mountain, and sea, and lake, thoroughly enthusiastic over their work of the coming year. The studios have been thrown open and the pianos, violins, voices and what not can be heard on every hand, getting down to the winter's sturdy toil. Some few changes have occurred in the location of studios, but largely the same musical centres are in existence now as at the beginning of the summer. The Odéon seems to have the lion's share of studios just at present, several prominent musicians having moved into it within the past few weeks. The building is more attractive than when the season closed. During the summer the stores on the first floor have been completed and one or two occupied; the Recital Hall and the small hall have been thoroughly equipped, and the building is now as complete a home for music as can be found.

Harry J. Walker, the new secretary of the Building Company, has been very successful in making arrangements for concerts to be given in the Odéon auditorium. It is understood that during the early winter months there is prospect of recitals by Max Bendix, Herr Andreas Dippel and Mme. Galski, Hjordvar von Ende, Miss Bertha Clary and several others. The Kaltenborn Orchestra, of New York, expects to be here in January; Ossip Gabrilowitsch, the famous Russian pianist, in December, and Strauss' Orchestra in February. Besides these there are many negotiations for dates in progress.

Among the musicians who have recently removed their studios to the Odéon may be mentioned the West End branch of the Beethoven Conservatory (vocal and instrumental), in charge of Prof. A. J. Epstein; the Paul Mori School of Music, and the office of the Choral Symphony Society. Among the teachers who have their studios in the Odéon may be mentioned Harry J. Fellows, Homer Moore, Herman Barosch and Mr. Jancke, vocal; E. R. Kroeger, A. C. Wegman and Jacob Moerschel, and Misses McLagan, Miller, Schafer and Blewitt, piano; and J. L. Schoen and Victor Lichtenstein, violin.

Preparations for the musical festival to be held in this city two weeks during November are rapidly progressing, and it begins to look as though the movement would be a great success. Judging from the artists who have been engaged, among them Nordica and Bloomfield Zeisler, the two weeks from November 5 to November 18, inclusive, should satisfy the people here with good music.

The chorus to be used in the concerts has already begun to rehearse, and the attendance up to this time has been

most encouraging. Five hundred persons have joined, and more are joining every rehearsal. The attendance has become so large, in fact, that the rehearsals cannot be held in the Recital Hall of the Odéon Building any longer, but in the large auditorium.

The Beethoven Conservatory of Music has opened its twenty-ninth season, and gives promise of greater musical activity and success than ever before. The class is unusually large, and many applications for admission are being received every day. This enterprising institution has again added to its faculty very materially by the addition of Ethan Allen Taussig, a well-known basso, who for the past twelve years has been studying and singing opera throughout Europe. Signor Marreage, of the Castle Square Opera Company, highly recommends Mr. Taussig as a singer and teacher.

The Apollo Club held its first rehearsal last Monday evening. The time was for the most part occupied in the election of officers, a move made necessary by the recent death of the club's president, T. Lester Crawford. As a result of the elections Mr. Charles Wiggins, a well-known business man, who is interested in music to a large extent, and for some years has been vice-president of the Apollo Club, was made president. Charles Stannard was elected vice-president, and William Howard was raised to the executive committee.

In a musical way the club promises to do some splendid work. Alfred G. Robyn has returned with some beautiful choruses which he will give the clubs, and, altogether, the season should be a great success. One of the most excellent of the songs is one which Mr. Robyn has selected for the club to sing in memory of Lester Crawford, "At a Singer's Grave," and the club will, as a prologue, sing it before the beginning of the program at the first concert in November.

The Choral Symphony Society just at present is a silence spreader of vast and wonderful proportions. One of two conclusions must be drawn, either the society has been so successful in its subscription list that the managers think there is no more use in advertising, or they have been so unsuccessful they do not care to let the public know the state of their affairs. Which is it?

It is understood that a musicians' guild is in process of formation. The first meeting was held this week. Such

an organization would be of great benefit to the profession and all success is hoped for it.

Harry J. Fellows has returned from his long vacation with great enthusiasm for his work during the winter. He has removed his studio to the Odéon, where he will receive his pupils in singing.

Charles Humphrey has a busy season before him. He has only recently returned from his vacation, and is doing some hard work getting ready for numerous recitals, concerts and oratorios during the next few months.

We are in receipt of an announcement card from Alexander Henneman that he will not only teach this year as formerly at Henneman Hall, but is ready for engagements in singing. Mr. Henneman's voice is tenor.

Homer Moore proposes to make a business of teaching and singing this year, and when he makes a business of anything we have learned to know he generally makes a success out of it. He will devote his entire attention to teaching and singing, will give several private recitals and pupils' recitals at the Odéon and will conduct a class in the study of musical history and criticism.

Alfred G. Robyn will give a series of organ recitals during fair week on the Odéon organ.

We learn with regret that Charles Galloway is contemplating leaving St. Louis. He has had the offer of a fine position as organist in one of the largest churches in New York. It is to be hoped he will find it to his interest to remain here, for his departure would be keenly felt in musical circles.

ROCKWELL S. BRANK.

Grace Preston.

THIS popular young contralto has been engaged by the Mozart Club, of Pittsburg, to sing the contralto part of "The Messiah." Her manager, Loudon G. Charlton, has made some very important bookings for her.

Miss Preston's repertory contains several very interesting programs for recital work, as well as all the principal oratorios, cantatas, &c., among which are:

Samson and Delilah.....	Saint-Saëns
Requiem	Verdi
Requiem Mass.....	Mozart
Requiem	Stanford
Arminius	Max Bruch
Messiah	Händel
Judas Maccabæus.....	Händel
Elijah	Mendelssohn
St. Paul.....	Mendelssohn
Hora Novissima.....	Parker
Stabat Mater.....	Rossini
Passion Music.....	Bach
Stabat Mater.....	Dvorák
Swan and Skylark.....	Thomas
In a Persian Garden.....	Liza Lehmann
Prodigal Son.....	Sullivan
Golden Legend.....	Sullivan
Holy City.....	Gaul
The Ten Virgins.....	Gaul
Les Beatitudes.....	César Franck
Redemption	Gounod
Mass in D.....	Beethoven
Mass in B minor.....	Bach
Christmas Oratorio.....	Bach
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BARITONE.

Augusta Cottlow.

AUGUSTA COTTLOW, the gifted young American pianist, who has just returned to her native land after five years of study and success in various countries of Europe, needs no introduction to the music loving public, being remembered as the child who some years since created a sensation everywhere through her extraordinary musical endowments, and for whom even then a great future was predicted. It is simple justice to state that these predictions have been fully realized, and "Little Gussie," as she was familiarly called, has become one of the best known artists among the younger generation of pianists.

Born in Shelbyville, Ill., she early showed such decided musical talent that at the age of four years her instruction was begun by her mother, and three years later she was brought to Chicago, where she gave an impromptu recital, winning the hearty commendations of the best local musicians. The family afterward took up their residence in Chicago, and Augusta, when she had attained the age of nine years, was placed under the guidance of the eminent teachers, Carl Wolfsohn, who directed her piano studies, and Frederic Grant Gleason, for harmony and counterpoint, and with whom she continued until she went abroad.

Augusta had played in concert occasionally since a month before she was six years of age, when she was asked to play at a local entertainment, but her first "big" appearance was at the age of ten, when she gave a recital in Chicago, with a program including works by Beethoven, Händel, Chopin, &c. At the time her playing caused a sensation. Her improvement was so rapid that the following year she played with orchestra a concerto by Beethoven and one by Mendelssohn, also a group of soli, in a concert in Central Music Hall, receiving such glowing press notices that her name became known all over the country. From her earliest childhood she possessed the gift of absolute pitch and the ability to analyze not only chords, but the most haphazard combinations sounded upon the piano, unerringly naming the tones of which they were composed.

Each year Gussie made a short concert tour, the rest of the time being assiduously devoted to her pianistic and other studies, and before she went to Europe had played in the principal cities and with the greatest orchestras from New York to San Francisco. Her public appearance in New York city was at the age of fourteen in Lenox Lyceum, under Anton Seidl, when she created such great enthusiasm by her playing of the Chopin E minor Concerto that she was re-engaged for a second and third appearance during the same season, and added greatly to her laurels by playing with the Symphony Orchestra a few weeks later. The following winter she made an extended tour in California, opening with the Symphony Orchestra in San Francisco, and afterward giving five recitals in that city. In Sacramento the

Augusta Cottlow Musical Club was organized and named in her honor. Augusta was the first child invited to play before the Music Teachers' National Association when they met at Cleveland, and where she received a hearty welcome from musicians from all parts of the country. It was then that Miss Amy Fay, in an interesting article, wrote of her "Her achievements are nothing short of marvelous." She also claims the honor of being the first American pianist to "storm the fort" and appear in Berlin with brilliant success on purely American training. The opinions of the

for success she had—was purely personal. It cannot be regarded as a proof of the theory mentioned above. Given a piano and necessary elementary instruction, Miss Cottlow could have spent her youth in Kamtschatka and accomplished what she did in Chicago. She is musical to her finger tips, possessed of strength that seems unnatural in one of her years and slight build, and is the fortunate owner of hands which know no insurmountable technical obstacles.—German Times, November 28, 1896.

Miss Augusta Cottlow, an American pianist, played last night with the Philharmonic Orchestra. * * * She plays with almost manlike virility and strength, but also with tenderness and grace, and was able to hold the interest of her audience during the entire evening. The hall was filled to its utmost capacity and the greatest enthusiasm prevailed.—Börsen Courier, November 20, 1896.

Miss Cottlow has learned much and is indeed highly gifted. Her strong rhythm and ardent temperament were specially noticeable. * * * —Vossische Zeitung, November 21, 1896.

* * * How exquisitely Miss Cottlow played the Romance in the Chopin Concerto! She had a most brilliant success.—Die Post, November 21, 1896.

Augusta Cottlow immediately upon her arrival in Berlin resumed her studies in theory and composition with the celebrated teacher, Otis B. Boise, who took the liveliest interest in the development of her creative talent. She found a ready publisher for her works, several of which, a romance for violin and piano, a prelude and fuga, and various songs, have been heard in public with success. She has also orchestrated several works, and her proficiency in that direction inspired her teacher to make the remark that he had "never had a female pupil who understands the orchestra as well as Miss Cottlow." She had also the advantage of study in ensemble playing with Carl Halir, the celebrated violinist. * * *

The pronounced success of her first appearance in Berlin only tended to heighten her ambition, and one of the great dreams of her life was realized when she became the favored pupil of Ferruccio Busoni, whose playing was an inspiration to her; and the fine work she did under his guidance has been demonstrated by a series of extraordinary successes in Germany, Russia, England and Holland, Miss Cottlow winning laurels everywhere, and in many cases filling return engagements during the same season. In Poland she appeared at Warsaw and created a decided stir.

Throughout all her successes Miss Cottlow has retained the beautiful child-like simplicity of her nature, and has remained unspoiled by adulation. She returns to this country for a season to fill concert engagements under the management of Henry Wolfsohn, of New York, with Hannah & Hamlin, of Chicago, as Western representatives. Her first appearance will be at the Worcester, Mass., Festival, September 27, when she will play the Tchaikowsky B minor Concerto. More of her later.

The recent bookings for Earl Gulick, the boy soprano, include Philadelphia, Pa.; Trenton, N. J.; Canton and Cleveland, Ohio; Grand Rapids, Mich.; Brooklyn, Boston and Albany, Boston Sextet and Holyoke, Mass.



AUGUSTA COTTLOW.

critics may be judged by a few extracts from the Berlin press:

One of the most important concerts of the season was that of Miss Augusta Cottlow, at the Singakademie. The American colony was represented in its entirety. The Berlin debut of this American girl meant more than the initial bow of an inspiring artist before a strange public; it stood for a theory, a theory regarded by some as a principle; it stood for pluck, freedom of spirit and independence of tradition. Miss Cottlow received her training in America! She came into the musical stronghold of Europe to show her countrywomen that one need not study here in order to win the approbation of foreign critics and of our own public; that the United States possess teachers who can produce pupils that stand on a par with the best offshoots of foreign pedagogues. Miss Cottlow's success—

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CINCINNATI, September 22, 1900.

THEODOR BOHLMANN, pianist, of the Conservatory of Music faculty, returned to his duties last week after a delightful summer vacation spent in Berlin, Germany. He was the guest of his venerable mother in that city. Among the many old-time friends he called upon was Karl Klindworth, his former instructor, with whom he spent many happy hours. Klindworth examined critically Mr. Bohlmann's latest composition—a cyclis of six songs, entitled "Dusk at the Cabin," selected from Heinrich Heine's "North Sea Poems," and written for baritone solo and piano. He pronounced it a highly interesting, poetic and effective work. The two critics of Berlin, Otto Lessmann and Otto Floersheim, THE MUSICAL COURIER representative, also pronounced very favorably on the composition. The latter spoke in terms of the highest praise of it in one of his late Berlin letters in THE MUSICAL COURIER, and the former was so much carried away by the music that he presented his photo to Mr. Bohlmann with the following inscription: "To Theodor Bohlmann, the pioneer of modern German art in America—Otto Lessmann."

Herman Wolff, who is an art connoisseur of recognized authority, promised to have the work published and given a performance in Berlin next season, with one of the famous singers as soloist.

Mr. Bohlmann attended two highly interesting concerts given by the Philharmonic Orchestra of Helsingfors (Finland, Russia), under the conductorship of Robert Cajanus. He was much impressed with the wonderful E minor Symphony of Siberlius. Only Finnish compositions were performed, which were not only very "finnish," as Mr. Bohlmann facetiously puts it, but very finished in their musical character.

Among the treats which he enjoyed was an organ recital by the great master of the organ, Dr. Heinrich Reimann, in the church which was built in honor of Emperor William the Great. The numbers in the program were made up exclusively of the compositions of Johann Sebastian Bach, the 150th anniversary of whose death was commemorated in all the principal cities of Germany.

Mr. Bohlmann was fortunate enough to hear a very fine performance of Hauptmann's master work, "The Sunken Bell," at the German Theatre in Berlin, and at the Royal Opera House he witnessed a splendid presentation of Humperdinck's "Hansel and Gretel." In the German capital he met Mr. and Mrs. Kurt Muller, formerly of Tuskegee, Ala., who recently established the Klindworth Conservatory at Atlanta, Ga., which promises to become one of the most important and flourishing music schools in the South.

Mr. Bohlmann called upon Prof. Heinrich Barth, who expressed his satisfaction with the work of two of his former pupils at the Cincinnati Conservatory of Music. In Berlin, too, he met Dr. and Mrs. N. J. Elsenheimer, of

the College of Music. During their sojourn in the city they were the guests of Mr. Bohlmann and his venerable mother. They were introduced to the Klindworths in Potsdam, who gave them a most cordial reception.

Mr. Bohlmann started on his return trip August 24, via Italy. En route he visited Eugen d'Albert and his charming wife—who, by the way, is No. 3—and was magnificently entertained by them in their villa near Interlaken, Switzerland. D'Albert took much interest in Mr. Bohlmann's compositions—especially the cyclis of songs. He insisted upon having a copy of them, and promised to use his influence in bringing them out in Europe. From Interlaken he reached Milan, Italy, where he met Albino and Mrs. Gorno, with whom he returned to this country on the Werra. A full class of students anxiously awaited him at the conservatory.

Adolf Hahn, with his talented wife, and Philip Werthner, of the Walnut Hills Music School, spent their summer vacation among the beautiful islands of the Georgian Bay and Muskoka Lake regions of Canada. Mr. Hahn disengaged himself from professional life altogether, and enjoyed a complete rest. In consequence he has returned to his duties in splendid, robust health. He is actively engaged receiving applications and arranging his classes for the coming season. His work has increased to such an extent that he is compelled to secure larger quarters for the season, which will be in the Pike Building. Besides his own studio, Mr. Hahn will have charge of the violin department of the Walnut Hills Music School, and of the H. Thane Miller school for girls. Mr. Hahn is a brilliant and successful violinist, and while he has appeared but little in public for the past two years, he is yielding to the pressure of friends, and will give several interesting recitals during the season.

Hugo Kupferschmid, violinist, who, with his wife and interesting little daughter, spent their summer vacation with his wife's parents, Mr. and Mrs. C. H. Krippendorf. East Walnut Hills, returned to London, England, last week. Mr. Kupferschmid will make his European debut at a concert of his own to be given in St. James Hall, London, on the evening of November 19. He will have the assistance of a select orchestra of sixty men—the same that gives concerts each season under the leadership of Hans Richter. Mr. Kupferschmid will play the Mendelssohn and Beethoven Concertos and a Caprice by Guiraud. He spent the last four years in London, a great part of which was under the personal training of Wilhelmj. From the latter his wife's father, Mr. Krippendorf, purchased the famous "Strad," paying for it the sum of \$10,000 in cash, and presented it to his son-in-law. Mr. Kupferschmid is said to have developed wonderfully, and his first prominent public appearance on the Continent may be looked forward to with considerable interest.

John Yoakley will be the organist at the organ recital in Music Hall at 1.30 p. m. on Friday. His program will embrace numbers from Mendelssohn, Berlioz, Wagner, Handel, Saint-Saëns, Chopin, Dubois, Whiting, Gounod and Gaul.

Signorina Tecla Vigna returned last week from a three months' vacation abroad—most of it spent in her beloved Italy. She will open her school October 1 at the Methodist Book Concern Building with a full contingent of pupils.

Oscar J. and Mrs. Ehr Gott spent an enjoyable vaca-

tion at Lake Chautauqua and other Eastern resorts. Mr. Ehr Gott has an increased class of vocal pupils over those of last year and is arranging for an extensive concert tour through the South.

One of the things of the future that have been talked about in this city is the formation of a chorus club of women's voices. It is also proposed to give popular organ and vocal concerts during the winter in Music Hall, after the fashion of the concerts given at the Albert Hall in London. The plan proposes ten concerts, alternating with the work of the symphony concerts.

Arthur J. H. Barbour, who has charge of the organ department at the Conservatory of Music, recently gave an interesting recital in the hall of the conservatory. He improvised on themes given him by the audience and presented the following program:

Fugue in G minor, on the chorale, Nun Ist der Tag Ge	
Endet	Merkel
Andante Grazioso	Smart
Echo	Baron F. de la Tombelle
Scherzo, A minor	Baron F. de la Tombelle
	J. A. HOMAN.

Everett E. Truette.

Boston, Mass.

EVERETT E. TRUETTE, who is organist of the Eliot Church, Newton, Mass., in addition to the regular music of the church, gives six cantatas each season with chorus of thirty-five and quartet, occasionally with orchestra.

This year Mr. Truette is engaged as conductor of the Newton Choral Association, a chorus of about a hundred.

His facilities for teaching the organ are almost unequalled. He has a fine three manual organ in his studio, and has just added a grand piano. Pupils' recitals are given each season.

Mr. Truette is in receipt of numerous applications from church committees for organists, both for substitutes and for permanent positions. Pupils are sent in each case. Eighteen pupils received the benefit of these applications last season.

Mr. Truette has pupils holding positions as organists in churches at Boston, Lexington, Concord, Watertown, Salem, Peabody, Lynn, Chelsea, Charlestown, Brockton, Rockland, Worcester, Natick, Ware, Hudson, Arlington, Malden, Methuen, Lawrence, Bennington, Vt.; Manchester, N. H.; St. Johnsbury, Vt.; Milford, Conn.; Waltham, Winchester, Haverhill, Providence, R. I.; Hallowell, Me.; Woonsocket, R. I.; Quincy and Montreal.

Mr. Truette always has a busy season, for besides a large class of pupils, he does a great amount of work in concerts, organ recitals and opening organs.

Frederic Howard at Des Moines.

This excellent lieder singer, a Stockhausen pupil, whose appearances with the Dannreuther Quartet and others last season is recalled, has been induced to locate in Des Moines, Ia., as dean of the newly established conservatory, Drake University. There is a faculty of six teachers at present, and a personal note from Howard says "Crowds of registrations and arrivals for my department." As a successful singer, ardent music student, and well bred, traveled man of the world, Howard is eminently fitted to do a good work in Iowa.



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Musical People.

The Junior Musical Club gave a recital at Mr. Hill's music room, Haverhill, Mass., on the 8th.

A musical at Bangor, Me., recently, was given Mr. and Mrs. George Greene, of Chicago, and Mrs. Charles Soden, of Newtonville, Mass.

A song and piano recital was given early in the month at Oakland, Cal., by Alfred Ely, of Chicago, baritone, and Robert Clarence Newell, pianist.

Miss Helen L. Cramm and her brother gave a musical before a few invited guests in their home on Lawrence street, Haverhill, Mass., one evening last week.

A musical was given at the home of Mrs. R. S. Davis, Sycamore, Ill., early in September in honor of Winfred R. Colton, a promising young violinist from Beatrice, Neb.

At Newport, R. I., on the 12th Miss Leary gave her seventh and last musicale, the program being rendered by the Misses Kieckhefer, Heathe Gregory and Miss Woods.

The pupils of Miss Cora Kuhl, assisted by their teacher, Harry Moran, Miss Opal Stipes and Mrs. Manord, gave a recital at the First M. E. Church, Champaign, Ill., on the 6th.

Mrs. Elizabeth H. Shaul, of 31 Vliet street, Cohoes, N. Y., gave a musical at her residence on the 10th, in honor of her guests, Miss Florence E. Adams, of Utica, N. Y., and Mr. and Mrs. William Shaul, of Adams, Mass.

A musical was given at the home of the Misses Dunn on Grand street, Waterbury, Conn., on the 9th. Among the contributors were Misses Loughlin and Hibbard; Messrs. Hughes, Downs, Eagan, Maher, J. B. Moran and J. Dunn.

Miss Marion Murlless, of Rockville, Mass., has resigned her position as solo soprano of the Union Church, to take effect the last Sunday in September. She will go to New York, October 1, to study voice culture under Marie Bissell, of that city.

Mrs. M. E. Wood gave a reception on the 7th at her apartments in the Colonial flats, Minneapolis, Minn., for Miss Myrta French, Eau Claire, Wis. The others on the program were Miss Grace Ulmer, Miss Grace Noble, Mr. and Mrs. Claude Madden, Miss Florence Burtiss and Mrs. E. W. Runyan.

Instead of the regular literary program a recital was given at the Elkhart (Ind.) Institute on the 7th by the Misses Lila Munsell and Addie Brunk. Miss Munsell was a student of the Oberlin Conservatory for four years, and during the past year has taken work at the Saratoga Reading School of Music.

At a concert in Rock Island, Ill., on the 11th, Miss Martha Jones, Mrs. Thomas B. Reidy, H. F. Carson, C. W. Johnson, Professor Wade, Miss Charlotte Jones, Miss Ethel Dougherty, the Amateur Musical Club, Louie L. Jones, Milton, Ben and Newman Jones, took part.

Scott Woodworth entertained at Minneapolis, Minn., on the 11th with a presentation of Liza Lehmann's "Pervian Garden" at his residence. The quartet included

Miss Edna Hall, soprano; Miss Helen Hall, contralto; R. P. Woodworth, tenor, and Scott Woodworth, baritone.

The following piano pupils of Miss Edna B. Riggs gave a recital at the home of their teacher, Beloit, Wis., on the 3d: Ruth Haywood, Miss Riggs, Evelyn Kennedy, Edith Baumes, Helen Baumes, Leila Strong, Mrs. Fromader, Helen Carman, Charlotte Chamberlain, Gertrude Morgan.

Mrs. Inez Parmater, whose engagement as instructor in vocal music in the Jonas Musical Conservatory in Detroit, was announced some time ago, has gone to Detroit, Mich., to take up her work there. Mrs. Parmater will make her home in Detroit, though keeping up her work in Saginaw.

A grand musical for the benefit of the Warren Public Library was given in Glover Hall, Warren, Me., on the 11th. Rockland talent taking part included: Miss Sarah Munroe Hall, soprano; Miss Elizabeth Mae Perry, contralto; Walter S. Burpee, reader. Miss Harriet P. Stevens was pianist.

The Pittsburg, Pa., Conservatory of Music opened its fall season on the 10th. All the teachers have returned from their vacations, and things are in readiness for a busy season. One of the new features for this season will be a series of lectures and recitals by Mr. Von Kunitz, the concert master of the Pittsburg orchestra.

Carl Ahl, the vocal teacher, gave a musical on the 10th at his residence in Graham street, Pittsburg, Pa. A number of friends and advanced pupils were present. The program was largely devoted to Schumann. This composer was represented by six characteristic songs. There were compositions also from a number of well-known composers, Liszt, Dudley Buck, &c.

Miss Anna Hovey, of St. Paul, Minn., entertained on the 4th for her cousin, Frank P. Malone, of Jackson, Minn. Instrumental selections were given by the Misses Lizzie and Margaret Hayden, Violet Nery, Lola Kahler and E. W. Malone. Vocal numbers were given by E. W. Malone and Miss Winnie Smith. Miss Hovey was assisted by Miss Margaret O'Neil and Miss Winnie Smith.

Miss Cora Berry, entertained the junior members of her music class early in the month at her home, 94 Stonewall street, Atlanta, Ga. After a program by the young people refreshments were served. Those invited were Miss Helen Spencer, Miss Margie Thurmond, Miss Nellie Coven, Miss Lucile Bosworth, Miss Irene Nolan, Miss Lula Keeling, Miss Lula Roberts, Herbert West, Walter Dunn, Prince Coven, Tracy Eining and Charles Crenshaw.

A musical was given during the past week by Miss Eunice Bertling at her home in the San Rafael, Cincinnati, Ohio. She was assisted by Miss Humphries, of Mt. Auburn; Miss Stowe, of Walnut Hills, and Mr. Maddux. The musical was in the nature of a farewell, as Miss Bertling leaves in a few days for Tennessee to resume her work in Centenary College, at the head of the vocal department, which position she has filled for the past two years.

The concert for the benefit of the music fund of the Methodist church, Waukesha, Wis., netted \$50. The program was under the direction of H. E. Williams. Those who participated were: Mrs. Ione Gove-Hawley, Misses Greenwood, Kuehne, Wilce, Cahill and Olin; E. R. Williams, H. E. Williams, Richard Thomas, Frank Thomas, Dr. F. A. Thompson and the church choir. The accompanists were Mrs. B. U. Jacob, Wilson Price and Mrs. Charles E. Nelson.

The spacious parlors at the home of Mrs. Clarence L. Clark, Janesville, Wis., were filled with invited guests on the 4th, the occasion being one of the musical evenings

for which Mrs. Clark is so well known. The evening was devoted to a piano recital given by Miss Coravieve Shoemaker, daughter of Mr. and Mrs. W. E. Shoemaker, of the town of Janesville. Miss Shoemaker was assisted by Miss Cora Anderson, soprano. A violin obligato by Oscar Halverson was much enjoyed.

Baylor Female College, located at Belton, Tex., opens the fall term of work with a promising outlook. The enrollment of music pupils is a large one, with an increase of sixteen more pupils than last year, which was the largest in the history of the college. Dr. Eugene E. Davis, musical director, gave an excellent concert, with the assistance of his musical faculty, the night of September 14.

Leonora Jackson.

FOR the first time in the musical history of America has an American violinist had the honor of being engaged for a complete tour of the Boston Symphony Orchestra. That distinction fell last season on Leonora Jackson, the famous young artist whose wonderful career abroad has placed her foremost among the great lady violinists. On this tour she met everywhere with the most brilliant success, as is evidenced by the following press extracts:

AT BOSTON WITH BOSTON SYMPHONY.

What a wonderful bow arm she has. The searching beauty of her tone, the purity of her sentiment, her earnest concentration and fine musical instinct are of a very rare sort. She plays with authority.—W. F. Apthorp, in Boston Evening Transcript, February 19, 1900.

An artist of decided merit. Her style is intelligently artistic.—Ben Woolf, in Boston Herald, February 18, 1900.

AT NEW YORK WITH BOSTON SYMPHONY.

She is a violinist of significant achievement. The audience applauded her with great enthusiasm.—New York Sun, February 23, 1900.

Her accomplished art has already won her a welcome here. She played in a masterly style, revealing a delicious tone and virile power.—New York Herald, February 23, 1900.

AT PHILADELPHIA WITH BOSTON SYMPHONY.

She has amazing technic, her intonation is faultless, she plays with strength and freedom and an incisiveness that commands admiration.—Philadelphia Ledger, February 26, 1900.

Miss Jackson established her claim as a thoroughly good artist. She was recalled again and again.—Philadelphia Record, February 25, 1900.

AT BALTIMORE WITH BOSTON SYMPHONY.

Miss Jackson has accomplished the rare feat of living up to the advance notices, and the much advertised triumphs of the Old World have won their counterpart in the New.—Baltimore American, February 21, 1900.

AT BROOKLYN WITH BOSTON SYMPHONY.

She plays with rare ability and understanding, and with an evenness and breadth that are surprising when one notes her slender, girlish physique. What is also to the purpose, she plays with knowledge and sentiment.—Brooklyn Eagle, February 24, 1900.

AT PROVIDENCE WITH BOSTON SYMPHONY.

Leonora Jackson scored a pronounced success. The young woman has received the largest amount of advance advertising that has been accorded any artist in recent years. This would have been most dangerous were her talents mediocre. It is a pleasure to record the fact that in every way she fulfilled expectations. The audience fairly overwhelmed her with applause.—Providence Journal, March 8, 1900.

Littlehailes in Europe.

The 'cellist sailed some time ago for Germany, where she will study and play the coming season. Miss Littlehailes' many friends will wish her success, and an early return.

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Boston Music Notes.



HOTEL BELLEVUE,
17 BEACON STREET,
BOSTON, Mass., Sept. 22, 1900.

Miss Clara Munger will spend next week in Worcester attending the concerts of the Music Festival. Miss Munger has just returned to the city from Annisquam, where she had a cottage for the summer.

Miss Priscilla White has taken a large corner studio in the Pierce Building, and resumes lessons there the coming week. On Tuesday and Friday Miss White is at Lassel College, Auburndale, where she is at the head of the vocal department.

Miss Katherine Merrill will be at studio 49, Pierce Building, on Tuesday and Friday of each week.

Miss Katherine Lincoln has begun lessons in her studio in Pierce Building, where she is hard at work arranging hours for pupils and other details incident to the opening of the season.

Miss Edna Floyd, a pupil of Miss Munger, made an extremely successful debut on Wednesday afternoon. Since that time she has received several offers from managers and has arranged to appear in a musical sketch with William Carleton. Miss Floyd is a clever actress, and her friends predict a brilliant future for this young girl.

Norman McLeod announces his removal from Music Hall to a studio in the Steinert Building. Mr. McLeod had been twelve years at Music Hall, but was obliged to remove on account of building operations that are to be carried on by the Music Hall Company.

Charles Albion Clark has opened his studio for the season. All his last year pupils have returned and many new ones are being booked, promising an unusually busy season.

Miss Marcia Craft, Miss Mona Rockhold, Miss Floy Bradshaw and Miss Florence Dillon, all pupils of the late

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Charles R. Adams, will shortly leave for Milan, Italy, to continue their studies in music. The four young ladies are all from California. Their plans for returning at any specified time have not been made; in fact, they go for a long term of study.

A few invited guests enjoyed a rare pleasure on Thursday evening at Madame Edwards' studio, when that well-known and successful teacher sang the following program:

Réverie Hahn
Dernière Larme Loré
Chanson de Printemps Davidoff
A Mother's Song Maud Valerie White
A Child's Song Gaynor
Aria (Artaserse, 1730) L. Da Vinci
Adieu Lacombe
Les Présents Chaminade

Miss Mabel L. Davis, pupil of Mme. Gertrude Franklin, sang with great success on the 7th at the Halifax Conservatory of Music. The critics were most enthusiastic about her voice and singing. She has a high soprano voice of great beauty and flexibility, which has been admirably trained by her teacher. She is at the head of the vocal department at the Halifax Conservatory.

Another of Madame Franklin's pupils, Miss Allie May Hoitt, was one of the soloists at the Music Festival given at The Pines, Groveland, on the 14th, 15th and 16th. Her solo from "Samson and Delilah," "My Heart at Thy Sweet Voice," was splendidly sung, and she received such an amount of applause she was obliged to give an encore. The exceptional range of her voice was much commented upon.

Miss Carolyn Boyan was the vocalist at a recent musicale given in Lexington by Mrs. F. C. Childs. Miss Boyan and Miss Caroline Pond gave the entire program. It was a most successful concert and one of the events of the season in Lexington musical circles. During August Miss Boyan was the guest of the Hon. Edson Lewis, at Mount Vernon, N. H., and while in that city sang at the First M. E. Church. On September 2 Miss Boyan resumed her work as contralto soloist in Grace Episcopal Church, at Providence, R. I., also her teaching there.

The first recital of the season by pupils of the Faeltin Piano School took place in Steinert Hall Thursday evening. The solo performers were Miss Elizabeth Gibb, Mrs. Minnie del Castillo, Miss Laura Appell, Miss Minna Gallagher and three little girls from the juvenile department. Rossini's "Stabat Mater" will be given Sunday evening at the Church of the Immaculate Conception, Harrison avenue, corner of East Concord street, having been postponed from last Sunday.

Bruce W. Hobbs sang at St. Paul's Church, New York, on the 9th at the Holy Communion service. The selection was "Comfort Ye," from "The Messiah." In the

afternoon an informal musical took place at the residence of Leo Kofler, organist of St. Paul's, at Carlton avenue, Brooklyn, where Mr. Hobbs sang a number of times. While impromptu, the affair was greatly enjoyed.

J. Melville Horner sang at the concert given by Mrs. Samuel D. Warren, of Boston, complimentary to the employees of the Warren Paper Mills and their families. The concert was given in the Warren Church, Westbrook, Me., on the evening of the 13th. Ernst Perabo, pianist, and the Kneisel Quartet also took part. Mr. Horner sang Schubert's "Wanderer" and a group of German songs.

Homer A. Norris has returned to the city and opened his studio at the Pierce Building. The Ruggles Street Church has decided to retain the musical part of the service as formerly.

As announced some months ago, H. G. Tucker will give a series of concerts in the coming season. At the first concert, October 29, a performance of César Franck's oratorio, "The Beatitudes," will be given. This work has not previously been heard in Boston. It is to be sung at the Worcester Musical Festival, and the Boston performance will be given by the same chorus, with G. W. Chadwick as conductor. At the second concert, November 26, Emil Paur will conduct Tchaikowsky's Sixth Symphony, and some selections from Wagner. December 17 two choral works will form the program. The first is an entirely new work, "A Wanderer's Psalm," by Horatio W. Parker, who will conduct the performance. Mr. Parker was invited to write this work for the Hereford (England) Festival of this year, on which occasion also he conducted. The second part of the program will be Mendelssohn's "Hymn of Praise." February 4 Bach's cantata, "O, Light Everlasting" and "The Lily Nymph" will be given, and on March 11 a choral work not yet announced. Soloists for these concerts are Emma Juch, Gertrude Miller, Mrs. Edward Tripp, Mrs. E. M. Waterhouse, Mrs. Adelaide Bray, Mrs. Louise Bruce Brooks, Miss Jean Foss, Mrs. Helen Hunt, Miss Pauline Woltman, J. C. Bartlett, Louis Black, Bruce W. Hobbs, William H. Rieger, Clarence B. Shirley, Frederick Smith, Evan Williams, David Bispham, Ericsson F. Bushnell, U. S. Kerr, Gwilym Miles, Edward A. Osgood, Wirt B. Phillips, Herbert Witherspoon.

Miss Gertrude Walker has been giving musicals at the Ben Mere Inn, Sunapee, N. H., and at the Grand Mount Vernon, N. H., where her singing created great enthusiasm.

Mrs. Susie R. Phillips, who sings at the First Universalist Church, Cambridge, has recently been offered the position of contralto in the quartet of the Fifth Avenue Presbyterian Church, New York city. Mrs. Phillips is a pupil of Madame Edwards.

Misses Goulet and Hinckley, pupils of Madame Axeline

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DeBerg Lofgren, will give a song recital in Chickering Hall on Wednesday evening, October 10. Some new songs written for Miss Hinckley will be accompanied by the composer.

Among some of Madame Edwards' pupils holding church positions in and around Boston are Mrs. F. L. Martin, Melrose; Helene Wetmore, First Congregational Church, Lawrence; Dorothy Cole, Central Square Baptist Church, East Boston; Lillian Andrews, Dudley Street Baptist Church, Roxbury; Susie R. Phillips, First Universalist Church, Cambridge, and Edith Viola Ellsree, All Saints' Church, Worcester.

Unless all signs fail, the sale of season tickets which opens at Symphony Hall on Monday morning, September 24, at 10 o'clock, will break all records. With a total seating capacity of 2,569, there are exactly 172 more seats than in the old hall, and the subdivision of prices will leave about the same number of \$12 and \$7.50 seats as before. The \$12 seats for the Friday afternoon public rehearsals will be sold on Monday, September 24; the \$7.50 seats for the same series will be sold on Tuesday, September 25, and the \$12 and \$7.50 tickets for the Saturday evening concerts will be sold on Thursday and Friday, September 27 and 28, respectively. Bids will be accepted for seats in their regular order only, and not for the choice; and no more than four seats will be sold on one bid.

The rehearsals for the eighty-sixth season of the Handel and Haydn Society will begin Sunday, September 23. It is proposed to dedicate Symphony Hall to oratorio by a performance of "Elijah" Sunday evening, October 21, and for this the following artists have been secured: Blauevelt, Van Yox, alto to be announced, and Ffrangcon-Davies. "The Messiah" will be given December 23 and December 25; "Verdi's Requiem," February 24. The work for Easter is not fully decided. Mr. Bradbury, the secretary, says: "The season will be one of unusual interest and brilliancy. The dedication of the new Music Hall and the fact that a new hall for our rehearsals, built on modern plans and with every convenience for our work is to be ready for us, we expect, about February 1, must interest every friend of the society and stimulate us to maintain a high standard of excellence. The gratifying achievements of the chorus last year under our new and popular conductor assure us another enjoyable season and a largely increased number in the chorus."

"Examinations for admission began September 13. Members of the society who have not been examined and passed by the voice committee within two years must appear before this committee before receiving tickets of admission to the chorus. In order to sing at the 'Elijah' concert it will be necessary to be present at every rehearsal. Emil Mollenhauer will be retained as conductor." U. S. Kerr has returned from his summer sojourn in the West, and is now at the Westminster for the winter.

Leverett B. Morrill has taken a new studio at 218 Tre-

mont street. During the month of August Mr. Merrill sang at the New Hampshire Music Teachers' convention at The Weirs, at the Rockington County Festival at Hampton Beach, and at concerts in New England.

The choir of the Old Cambridge Baptist Church, as made up some thirty years ago, spent an evening together recently at the house of George Mendall Taylor on Harvard street. Mr. Taylor was then organist and director of music at this church, and the quartet consisted of Miss Louise E. Ilsey, soprano; Mrs. Lucy Blake Flint, soprano; Ernest Szmelenyi, tenor, and Francis L. Pratt, basso. All reside in Cambridge at the present time, excepting the tenor, whose home is in Baltimore.

At the organ recital by James W. Hill at the First Universalist Church, Haverhill, on the 11th, Miss Sharrock, violin; Miss Balch, organ, and Ross H. Maynard, of Boston, tenor, assisted.

Mrs. Annie Gilbreth Cross announces that after October 1 she will give piano lessons at her former music room, No. 57, in the Pierce Building, Copley Square.

Karl Doering has returned to the city and will resume teaching at his studio in the Steinert Building on October 1. Mr. Doering studied for several years under Professors Jastmann-Wagner, Berlin and Galliera, Italy, both of them well-known and successful masters in Europe. During the season, which Mr. Doering anticipates will be a busy one, he will be heard in concerts and private musicals. Already he has many applications for lessons, so that his time is rapidly filling up.

Signor Rotoli has returned from Italy, accompanied by his family.

This afternoon two young violinists, Miss Carolyn Belcher and Miss Alice Gleason, former pupils of Miss Lillian Shattuck, who have just returned from Berlin, gave a short, informal program before a number of friends in one of the large studios at the Pierce Building. Miss Belcher has been engaged by the Svendsen Trio as first violinist and will be heard in Springfield, Mass., early in October in the opening concert. Miss Gleason returns to Europe next week to continue her studies. Miss Gertrude Belcher, who has been studying the past winter with Carreño, played a couple of tone pictures by Grieg.

At Great Barrington the Congregational Society has been planning a choral service for Sunday, but had to give it up because the water power which runs the organ was at so low a point that it would not work.

This is B. J. Lang's last season as director of the Apollo Club. He only consented this year to act in that capacity upon the express understanding that he should not again be offered the position. Mr. Lang has been director of the society ever since its foundation, and it is a great matter of regret to everyone connected with the Apollo that he has made this decision. But the fact remains that this is Mr. Lang's last year as director of that club.

Symphony Hall.

Boston, Mass.

FRIDAY evening the interior of the new Symphony Hall was lighted up and thrown open for inspection by the members of the press. The interest of the auditorium depends almost entirely upon its inherent architectural qualities, and not on its painted ornaments.

Its proportions differ only slightly from those of the old Music Hall. The scheme of color for the interior is calculated wisely for artificial lighting, and it is composed of several tones of gray, running from cold to warm, with much gilding, and, for the lower part of the wall, under the first balcony, a brilliant, solid red, in effect a crimson, with crimson plush tops for the balcony railings. The ceiling is heavily coffered, and its appearance is enriched by the perforations in many of the panels. The organ case is designed in harmony with and as an organic part of the architectural ensemble. The organ pipes are solidly gilded, and above them a gracefully designed grill connects them with the upper wall. In general arrangement the auditorium is distinctly planned for the Symphony Orchestra's use, and every detail is calculated for that purpose. The acoustics have been made the subject of very careful study by an expert, and there is no question as to the success attained. It is the first large auditorium in the country in which the problem of acoustics has been treated in a purely scientific way. It is also the first large building of this type made absolutely fireproof.

An interesting feature of the hall is the arrangement by which the auditorium is protected from outside noises by being completely surrounded by a system of wide corridors and foyers. The lighting is very successful and agreeable, the lamps being so placed as to provide plenty of light without shining in the eyes of the audience. The grouping of the incandescent lamps could not be improved upon, being as simple as possible. The seats are upholstered in sage green leather. Most of the gold is concentrated in the proscenium arch, the organ case, and the balustrades. The large surfaces of the upper walls, above the second balcony, are broken up by pilasters and panels, and seventeen niches are provided for statues. It is the intention to fill these niches with casts from the most appropriate and beautiful antique statues, such as the Belvedere Apollo. The heating and ventilation have been given the most careful attention, and a very unusual proportion of the expense of the building has been devoted to these purposes, with results which are confidently believed to be commensurate with the extraordinary cost and pains spent upon these important details. The system is thought to be as perfect as modern scientific resources can attain to.

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observer who surveys the exterior. The history of the building, and of the original plans, would without doubt go far to explain some of the architectural peculiarities of the exterior. It is a matter of common knowledge that the architect's first plans were materially modified in conformity to the requirements of the budget.

At the same time, it is to be supposed that in a European capital some latitude might be conceded to a semi-public building in the matter of the regulations as to the setback, and if such a policy had obtained here, with reference to the Huntington avenue façade and portico, at the same time protecting the due rights of sidewalk traffic, a compromise might have been made, to the distinct advantage of the architecture. The aspect of the exterior, however, will be much influenced in a favorable sense by the completion of the new Horticultural Hall, across the street. That building has been designed by Mr. Wheelwright with special reference to the mutual relations between it and its neighbor, and in height, scale, style and material (red brick and limestone) it will harmonize with the Symphony Hall—perhaps the first conspicuous example of this kind of artistic co-operation that the history of the city affords.

The spacious corridors and foyers of the new Symphony Hall are convenient, capacious and generous, providing room enough to hold all the 2,569 people who can be seated in the auditorium. The facilities for getting in and out of the building are beyond reproach. All desirable modern conveniences in the way of parlors and waiting rooms for men and women, and ample space for promenading are provided. There is a really grand foyer on the second story, with a very lofty barrel vault ceiling, which will some day afford a superb opportunity for mural decoration.

When the auditorium is full of people, and the members of the orchestra take their places on the stage, the picture will be complete. No hall is meant to appear in the relative nudity of emptiness; it needs the warmth of life, the vibration, the color of humanity, to give the last touch. In decorative value, fancy the difference made by the massing of a hundred men in black costumes on the stage, with their white shirt fronts, and their rows of mahogany hued string instruments.—*Boston Transcript.*

Emma Beeth, a Winters Pupil.

The notice of a concert at Lake George recently published was incomplete, inasmuch as the name of Miss Emma Beeth was omitted. After the very successful participation in the concert of this young and talented lady this is regrettable, and we hasten to make amends. Mr. Winters has found it necessary to engage an additional studio, and now has four large rooms for his work, in which he can accommodate 200 listeners in the recitals he purposes giving.

Eugene A. Bernstein Back from His Tour.

Eugene A. Bernstein, the pianist, has returned from his transcontinental tour with Trebelli, and will now resume his tuition at his studio, 160 East Seventieth street. This season Bernstein expects to do considerable concert work.

News of the Musical Clubs

The West End Musical Club, of Newark, N. J., has begun practice for the coming winter season. Henry A. Hirth is the club director.

Rehearsals of the Mozart Club commenced Monday, September 17, at the club rooms on Fourth avenue, Pittsburgh, Pa. The oratorio to be prepared is Gade's "Crusaders," a comparatively new work in that city. The date of the first concert is set for November 20 at Carnegie Hall.

The Friday Morning Club, of Worcester, Mass., will, as usual during the Music Festival week, give a large reception. Thursday afternoon after the concert the reception will take place at the club rooms. About 500 invitations have been sent out, and the guests of the week who are in the city, as well as Worcester musicians, will be invited. This reception of the Friday Morning Club is one of the great social events of the festival week.

The Ladies' Singing Club has begun its third season under the direction of Robert Lloyd with rehearsals at Elks' Hall, San Francisco, Cal. The singers meet every Monday afternoon at 3 o'clock, and all ladies interested in ensemble singing are invited to attend. The officers are: Mrs. Nathan Frank, president; Miss Marian Cumming, secretary; Mrs. Oscar Weber, treasurer, and Miss J. Walker, librarian.

"The Chimes of Normandy" was presented by the Macon (Ga.) Choral Society during fair week. The society is composed of some of the best musical talent in that city. H. C. Robert is stage manager and Charles W. Wright director. The cast of characters included Miss Minnie Josey, Mrs. E. W. Gold, Miss Lillie S. Converse, Miss Mary B. Findlay, Miss Pauline Greenwood, Miss Eva Reddy, George W. Hubbel, C. N. Anderson, Harry C. Robert, David King, Butler Burke, E. B. Findlay, Norton Sanford.

The Tuesday Musical Club, of Denver, Col., will hold its examinations for those desiring to become active members, during the last week in September, at Unity Church, Nineteenth and Broadway. Pianists will be required to play one selection from one of the following composers: Beethoven, Schumann, Chopin, Brahms, Schubert, and also one selection of their own choice. Violinists will play two selections of their own choice. Vocalists will be re-

quired to sing one selection by one of the following composers: Schubert, Schumann, MacDowell, Grieg, Lassen, Rubinstein, also one selection of their own choice, and must read music at sight. Vocalists are requested to bring their own accompanists. Each candidate is required to bring two letters of introduction from well-known citizens, one of whom may be a Denver musician.

A business meeting of the members of the Apollo Club was held at Pittsburgh, Pa., on the 6th to formulate plans for the coming season. The club will be enlarged from forty to sixty voices this year, and will give the same number of concerts as previously. Rhinehart Mayer will still continue to direct the organization, and J. H. Gittings will be the accompanist. The soloists will be chosen from the most noted artists of the country. Dr. G. A. Mueller is president, Ernest E. Jones, secretary, and J. P. Provost, treasurer. The first active rehearsal will be held the first Tuesday in October.

Schiller's Juvenile Mandolin Club at Leadville, Col., was formally reorganized recently, the first rehearsal of the season being held in Professor Schiller's studio. The club starts out under auspicious conditions and a year's work from which great benefit will be derived is confidently looked forward to. The members of the club as reorganized are Misses Ruth Harrington, Edna Pierce, Minnie Rollman, Mildred McNulty and Mary Williams, Masters Wallace McNulty, Robert Elder, Moe Fogel, Grove Griffith and Willie Rollman.

While the regular meetings of the board of managers of the Choral Society, of Washington, D. C., have been postponed on account of the absence from the city of the majority of its members, the concert committee has kept up regular meetings, at which the chairman, Edwin A. Hill, the financial secretary; Prof. H. M. Paul, the president of the society; William Bruce King and Charles Louis Pollard have been present. At a recent meeting a letter was read from Prof. H. W. Parker, the composer of "Hora Novissima," which is to be given next February by the society, accepting the offer of the society for him to come to the city and conduct the work. The letter was written from Chester, England, where Professor Parker was then staying for the purpose of conducting the same composition at the great festival there. Some disappointment is felt at the inability to secure Mme. Clementine Devere as the soprano soloist at the "Messiah" concert. She is not to be in this country next season, and the preliminary negotiations which warranted a provisional announcement could not be completed. Her place has not been filled, but it is expected that the other members of the quartet will be Mrs. Leonard, alto; Mackenzie Gordon, tenor, and Julian Walker, bass. The members of the board have also had under consideration an interesting and suggestive letter from Eugene E. Stevens, a former vice-president and active worker in the society, in regard to the composition of the chorus for the coming year.

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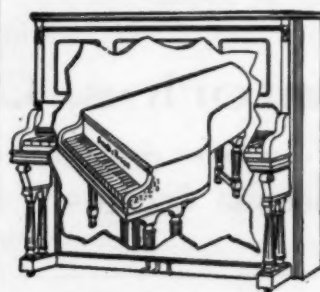
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OUTSIDE of the Brooklyn Institute of Arts and Sciences very few musical enterprises will be launched in the Borough of Brooklyn this season, and this is seemingly wise, for the music department of the Institute has issued a prospectus that covers a wide field. The Institute's musical season will begin about the middle of October with a recital. Monday evening, October 22, Eduard Strauss and his Vienna orchestra will give a concert at the Academy of Music, under the auspices of the Institute. Other important Institute concerts before the holidays will be the visits of the Boston Symphony Orchestra, a performance of "The Messiah," a piano recital by Joseffy, and chamber music concerts by the Kneisels.

Friday evening, November 9, is the date of the first concert by the Boston Symphony Orchestra, at the Academy of Music, and the second concert is announced for Friday evening, December 14. The dates of concerts by the Boston Symphony Orchestra in Brooklyn after the holidays are Friday evening, January 18; Monday evening, February 18, and Friday evening, March 22. Soloists will appear at each concert, and so far Dohnanyi and Aus der Ohe have been engaged for two of the concerts. Vocal soloists are announced for two of the concerts, but the management have not yet made a selection. As in other years, one of the members of the orchestra will appear at one concert as the soloist.

Mrs. Katharine Fisk will assist the Kneisel Quartet at its first concert in Brooklyn, Wednesday evening, October 31. Katharine Ruth Heyman, the pianist, will assist the Kneisels at their second Brooklyn concert, Tuesday, November 13.

The Brooklyn Oratorio Club, Walter Henry Hall conductor, will sing "The Messiah" at the Academy of Music, Wednesday evening, December 19, under the auspices of the Institute. The soloists announced for this performance are Mrs. Marie Zimmerman, soprano; Miss Grace Preston, contralto; Willis E. Batcheller, tenor, and Joseph S. Baernstein, basso.

In the spring, Tuesday, April 2, Brooklynites will have the first opportunity to hear "St. Matthew's Passion" on their side of the bridge. The performance will be given at the Academy of Music by the Brooklyn Oratorio Club. Mrs. Marie Zimmerman will be the soprano soloist and George D. Hamlin the tenor soloist.

Maud Powell, the celebrated American violinist, will appear in Brooklyn a number of times during the season at the Institute concerts. She will appear as the soloist at the grand concert by the Brooklyn Arion, which event

will again be given in co-operation with the Brooklyn Institute. In the midwinter recitals at Association Hall Miss Powell will again play.

The Brooklyn Saengerbund and the Choral Art Society are two other local musical associations which will have the assistance of the Brooklyn Institute membership at their big concerts this season. A vocal quartet will be invited to assist the Saengerbund, and Leo Schulz will be the soloist for the Choral Art Society.

An interesting vocal concert by the Institute announced for Wednesday evening, January 23, will enlist the services of the following quintet: Madame Trebelli, soprano; Miss Carrie Bridewell, contralto; Barron Berthald, tenor; George Leon Moore, second tenor, and William Mertens, baritone. Theodore Van Yox will be the soloist at a February concert with the Kneisel Quartet. A quintet composed of Mrs. Dorothy Harvey, soprano; Mrs. Elizabeth Leonard, contralto; McKenzie Gordon, tenor, and Hugh E. Williams, basso, will give a concert in the Institute series in March.

Leonora Jackson, the gifted violinist, will be the soloist at the concert by "The Musurgia," and this will be the first time this society has appeared in Brooklyn. The date of the "Musurgia" concert is Wednesday evening, April 10.

A series of orchestral concerts for young people are also included in the Institute prospectus. Miss Marguerite Hall, mezzo soprano, will be the soloist at the first of these concerts in January. Dr. Henry G. Hanchett again leads the lists of musical lecturers before the Institute.

At the last business meeting of the music department William C. Redfield was elected president, to succeed Walter S. Carter, who served a number of years as the executive.

The Misses Crawford have engaged Henry Holden Huss to conduct at their school on Joralemon street a course of five musical picture lessons for children, and a class in musical form and criticism for older pupils. The Misses Crawford are leaders in the social, musical and literary culture in Brooklyn.

Alma Stencil, a gifted pupil of Hugo Mansfeldt, a San Francisco pianist and teacher, was introduced at a private recital in Brooklyn last week. It is in the romantic compositions that the child distinguished herself. She played with intelligence, with emotion and with musical feeling. A generous fund has been raised to send Alma abroad to continue her studies. But why should the twelve year old daughter of poor people be sent to Europe to study? Famous teachers are to be found in New York, who could advance this little girl as well as any to be found in Berlin or Vienna.

To-morrow (Thursday) the German Liederkranz, of Brooklyn, will celebrate its thirty-fourth anniversary at Liederkranz Hall, on Manhattan avenue. The Brooklyn Liederkranz is one of the three or four singing societies this side of the bridge owning its own clubhouse. Fol-

lowing are the new board of officers nominated for the ensuing year: President, John Hummel; first vice-president, L. Parisette; second vice-president, Martin Schmitt; recording secretary, Gebhardt Hoeft; corresponding secretary, Bernard Klein; financial secretary, Christian Senz; treasurer, H. Pollman; board of directors, Chris Gombert, B. Faber and Albert Plarre; house committee, James Schumacher, August Reizenberg, H. Vollweiler, C. Valentine and R. Dressell.

The above will be formally elected and installed at the annual meeting October 14.

Katharine Fisk.

KATHARINE FISK, who, through her brilliant and wonderfully successful concert work, has achieved an international reputation of eminence, will during this season make an extended tour of the States and Canada.

The American successes of this popular artist are too well-known to require mention here, and all that need be said of her European triumphs is that during her sojourn abroad she appeared as leading contralto soloist with such societies as the London Philharmonic, Richter, Colonne, Crystal Palace, London Symphony, Sir Chas. Hallé and Scottish Orchestra concerts; Gloucester and Norwich festivals, Royal Choral Society, Queen's Hall Choral, Liverpool Philharmonic, London Ballad concerts, Patti concerts, &c.—engagements such as are possible only to the eminent singers of the world.

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Miss Mary Fidelia Burt, who for the past three winters has so ably demonstrated to the musical public of Greater New York the actual possibilities in perfectly independent sight reading, will begin her fall season at her Carnegie Hall studios Monday, October 8. Through the summer Miss Burt has been indefatigably and successfully at work in developing original ideas in placing the difficulties of staff and chromatics before the public in a more and more simple, yet concentrated, form. There will be the usual fall exhibition at Carnegie Hall, with the demonstrations by children and adults that have astounded so many musicians.

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WITH the Sousa concert at the Metropolitan Opera House last Sunday night the musical season of 1900-1901 may be said to have begun.

THE London *Musical Standard* is authority for the news that Jean de Reszke's performance of "Tristan and Isolde" is really to take place in Paris toward the end of the year. There are to be eight representations with the following cast: De Reszke as Tristan; Ternina, Isolde; Brema, Brangaene; Van Rooy, Kurwenal; Edouard de Reszke, Marke.

FOLLOWING the original idea of Mrs. William F. Apthorp, the wife of the well-known music critic of Boston, the sounding board of the new Symphony Hall, Boston, is to be of plate glass, backed up by heavy planking and covered with felting. The stage is 19x37 feet. The sounding board will be composed of glass plates 3x4 feet, separated by metal bars. We learn that Mrs. Apthorp has patented her invention, which, if it proves as successful as claimed, will revolutionize the whole scheme of concert hall acoustics. That greater resonance is bound to result we do not doubt. The outcome of the experiment will be eagerly watched.

WHETHER murder or music, the good Borough of Brooklyn is bound to rise unique. Last week one choirmaster charged another choirmaster down on Long Island with the heinous crime of stealing choristers. The irate Brooklyn musician declared his boys were being lured away on promises of better pay and free rides on the Sunday trains. The accused organist and leader indignantly denied the charge and retaliated by saying that the Brooklyn youngsters were not even good enough for his choir.

How these churchly Christians do love each other!

CAMILLE SAINT-SAENS has been telling his countrymen that England is not so unmusical after all. Rubinstein granted the English a percentage of two musical persons; but Saint-Saens is inclined to think that this estimate is unfair. He finds English audiences "eager, patient and just," and that "the English audience is polite, applauding even when it is bored." This has a slightly cynical ring. And is it possible that there exists in Great Britain "a half dozen plutocrats who give big parties and engage artists as if they were so much furniture, preferring singers whose voices are not powerful enough to interfere with the conversation"? Saint-Saens avers that a case of this kind really came under his notice when he was in London. This strikes us as something new, and judging from the names of some of the singers we read of in the daily papers who are engaged at fashionable functions we suspect that the custom has penetrated our hospitable shores.

HOW much Scribe, the dramatic author, was thought of by Wagner may be seen in the following letter—recently discovered in Vienna—to his friend Lewald. It was written in 1839:

It was about this time that he had finished the first act of "Rienzi." He also writes about his experience with Scribe, to whom he sent the outline of a dramatic story, urging him to make a suitable libretto therefrom. This letter miscarried, and after six months' delay he wrote again, this time receiving a courteous reply from the French dramatist. At this period, too, he sent to Lewald the music of his ballad "Der Tannenbaum," which of late has been so frequently heard in concerts in this country. Of this ballad he writes: "I found the words in the *Musen Almanach*. Little as I love the fir-tree melancholy, here in Livonia one cannot always save one's self from it. I have set it to music in the Livonian mode, and beg you to publish it in 'Eu-

ropa.' But do not by any means draw from this ballad any conclusions as to my operatic style. I think, thank God! I can assert that is less Livonian." He was then in Riga, to which place he described himself as "banished by God's anger and Scribe's indifference."

THE RUBINSTEIN PRIZES.

THE late competition at Vienna for the Rubinstein prizes resulted in Emile Bosquet, of Berlin, winning the first piano prize of 5,000 francs, among nineteen competitors, and Alexander Goedicke, of Moscow, gaining the prize for composition of the same amount. There is some discussion as to the utility of these competitions. One German paper points out that among the nineteen piano candidates only three were German, and that of the fourteen judges only two were German. It further notices that, although the competition took place in Vienna, no professor or pupil of the Vienna Conservatory took part in the proceedings. The *Neue Freie Presse* regards as the most valuable result of the competition the indication it gives of the tendencies of the new generation. It gives one a glimpse into the future. "What we say," Hanslick adds, "gave one only very little pleasure. Perhaps someone may start up who can give us sound, powerful melody, then all will follow him, and we need not look out of the north window onto the barren steppes of unmusical music."

Another paper goes rather beyond the limits of justice and charity when it suggests that Rubinstein in establishing these prizes was actuated less by a desire to discover young talents than to keep his name before the public more permanently than his compositions will do. It is true enough that only in few cases do the winners of prizes in such affairs attain fame and honor, but still the world, we think, will regard with favor all honest means of giving hidden genius a chance to show what stuff it is made of.

A MALIBRAN STORY.

THE recent abduction and return unharmed of Mlle. Gyp, the Parisian novelist, recalls something of the same sort that is said to have happened to the great operatic artist Malibran. One night in Paris Malibran had sung in Rossini's "Otello," and still throbbing with emotion she remained a few moments in her dressing room, when to her a servant appeared and said: "Signora, I am sent in haste to tell you that your mother has been suddenly taken seriously ill. Come quickly if you wish to see her alive."

Without reflecting that the servant was unknown to her, and still in her theatrical costume of Desdemona, Malibran threw a cloak over her shoulders, and, hurrying to the street, entered a carriage in waiting, which started at once. But driving rapidly through the streets Malibran noticed that she was not going in the direction of her mother's house. Anxiously she demanded the reason of the servant. As he did not reply she attempted to break the glass window, but could not; nor could she open the door of the carriage. After a few minutes, minutes which seemed like eternities to the prisoner, she was led into a house, too frightened to resist. Conducted to a brilliantly lighted and decorated room, she expected someone to receive her. No one was there. Looking about she perceived in the centre of the room a harp, and on a seat beside it a card, on which were written these words:

"Signora, the person who is responsible for your abduction begs you to pardon him. It is only to hear you alone and far from worldly distractions and noise that he has dared to commit this crime. Sing for him the 'Willow Song' of Desdemona."

There was no one present. Malibran pushed the harp aside and in angry tones exclaimed: "Never! I am not a marionette." She again tried to escape, but every door was locked. What could she do? Common sense and a woman's curiosity pointed

out to her the only thing possible. She took her seat before the harp and sang the romance known to us in English as "Calm, Forgetful Slumber."

"Thanks! Thanks!" exclaimed the voice of an unseen speaker, the words only adding to the terror of the singer.

After a brief wait the mysterious servant reappeared and humbly offered his services. Malibran followed him, was placed in a carriage and driven home. On reaching her apartments she found a little casket containing diamonds of great value, and a card bearing the one word, "Thanks."

Malibran never discovered the identity of the eccentric melomaniac who gratified his musical taste in such a remarkable fashion and accentuated his apologies with so princely a gift. Do we believe the tale? Why not? A half century ago mysterious stories à la Eugene Sue and Dumas about musical artists were the rage. *Si non è vero ben Trovatore*, as they sometimes say on the boulevards.

THE STRAITS OF TWO COMPOSERS.

A COLLECTOR of autographs has lately published a letter by Richard Wagner written in 1853. It proves that in the period of his direst distress Wagner thought more of artistic results than pecuniary considerations. It is written to the director of some court theatre respecting a project of playing "Tannhäuser," of which there is no other trace. The letter advises the manager not to attempt to give the drama on his stage unless the court will place at his disposal all the accessories necessary for success.

These accessories were, most likely, the horses and dogs which appear at the end of the first act. He continues: "If you take hold of the affair in this style you may be sure of an extraordinary success, and only on this supposition I make a demand for my royalties, demanding the minimum that the theatres have paid till the present time—that is, 10 louis d'or." He adds that he has always refused to allow his dramas to be given by theatres who cannot pay these royalties, as such inability would indicate that the pieces could not be satisfactorily given. In 1853 Wagner, as said above, was in dire distress, and the petty sum of 10 louis would have been a real godsend to him. Yet he would not touch them unless he had reasonable assurance of a satisfactory performance. The 10 louis would have placed the purchaser in possession of the score of "Tannhäuser" without any further payment of author's right.

Another autograph fiend has published a letter to Beethoven from his publisher, Steiner. The letter is addressed in bad French:

A MONSIEUR

MONSIEUR LOUIS VON BEETHOVEN,

Doctor de la musique et compositeur tres renommé, &c., &c. but is written in German. After saying that he has sent some copies of three overtures to be corrected, Steiner continues:

"I am not satisfied with your proposal about the note I hold, and cannot be so, for I reckon the interest on the money I lent you, at the rate of 6 per cent., while I paid you 8 per cent. for the money you lodged with me, and that in advance, and as punctually as I repaid the capital. What is sauce for the goose is sauce for the gander. Besides, I am not in a situation to lend money without interest."

Then after stating that he had banked on Beethoven's word of honor, and protested solemnly against the reproaches addressed to him, he adds, "If you take into consideration that the money I lent you was given partly five years ago you will say to yourself that I have not been an importunate creditor, and I would oblige you at present if I could, on my word of honor if I did not have urgent need of capital for my enterprises."

"If I were less persuaded that you really are able to lend me assistance and fulfill your word of honor [these words underscored], I would have waited

gladly some time, in spite of the difficulties that would result to me. But when I remember that I gave you, myself, in coin, seventeen months ago, 4,000 florins, conventional money, or 10,000 florins in Vienna money, and that I did not deduct, at your own request, the debt to me, it is doubly painful to me to find myself in embarrassment in spite of all my good will and my confidence in your word of honor. Everybody knows best where his shoe pinches, and I am in that case, and I once more adjure you not to abandon me and to find means to settle my account as soon as possible." The letter is dated December 29, 1820.

Beethoven wrote in pencil on the reverse: "These 1,300 florins (Viennese currency) were probably lent in 1816 or 1817. The 750 florins (Viennese) later, perhaps in 1819. The 300 florins represent the debts I assumed for Frau Beethoven (his sister-in-law). The 70 florins were probably paid for me in 1819.

1,300
750
70
300—2,420

"It is possible to pay 1,200 florins a year, six months' instalments."

Beethoven's terms were accepted, the payments to be made April 15 and October 15 each year.

The 10,000 florins (Viennese currency) was equivalent to the present franc, while the convention money was 2½ francs) repaid to Beethoven in August, 1819, was a large sum for those days and had a purchasing power of 30,000 francs of the present time, and yet the composer, who spent little on himself and lived in retirement, could not pay 2,420 francs on demand. The interest paid by Steiner, 8 per cent., was not exorbitant at the time, for after the bankruptcy of Austria in 1811 money could not be procured at the legal rate.

But what were the three overtures sent by the publisher for correction? Thayer and other authorities know of only two overtures published by Steiner. "The Ruins of Athens," op. 113, published in 1823, and the "Zur Namensfeier," op. 115, published after the composer's death. Where is the third? Did Beethoven transfer it to another publisher? It is strange, too, that Steiner, who writes of these overtures in 1820, did not publish one till 1823, and the other not till after Beethoven's death.

PUCCINI'S NEW OPERA.

GIACOMO PUCCINI, while in London, became enamored of David Belasco's "Madame Butterfly"—a stage setting of John Luther Long's very un-Japanese story of the name and first enacted in America. The composer wrote to Belasco, asking permission to make an opera out of the play, and with characteristic haste set to work composing the music before he received an answer. In two acts the work will have an intermezzo representing the time between sunset and dawn. By the time negotiations were satisfactorily completed this intermezzo was completed.

The opera will be ready in a year, and its production will be conditioned by the new Puccini opera patterned on Daudet's "Tartarin." Puccini, who may visit us this season, to be present at the premières of "La Tosca" and "La Bohème" here, was very much pleased with "Madame Butterfly." He said to a pressman:

"I saw a little play in London which thoroughly captivated me. I don't understand English, but was able to understand the entire story from the action, so clearly is it expressed. It is full of feeling and passion. It ends with a highly dramatic suicide."

There are excellent opportunities for music in the play, especially the night watch of Madame Butterfly, which will give the composer a chance for characteristic music.

ARCHIVE PHONOGRAMS.

IN April, last year, at Vienna, some professors of the natural sciences, with their brethren of the philosophic history classes, published an appeal for the creation of phonographic archives. A similar institution will be formed by the Anthropological Society of Paris. One special department will be devoted to music, the most perishable of all arts. "With what interest should we not listen," the Viennese scientists say, "if we heard from a phonographic cylinder a Beethoven symphony as played by himself?" Of equal interest would be the preservation for posterity of the performances of our prominent virtuosi and of the instruments in use to-day, while of greater use would be the collection of the music of savage and uncivilized nations.

What instruments of torture some of the phonographs or graphophones are every visitor to Coney Island knows to his intense agony. The Viennese enthusiasts, however, hope that the thing may be so far improved as to be of service in the study of music. They hope to see the day when the composer, instead of placing metronomic indications on the score, will simply play his piece into the phonograph and sell the phonogram with the score. The phonogram would fix the dynamics of the work, and would do away with such indications as "Allegro," "Presto," "Andante" and the like; it would indicate what the printed note does not indicate satisfactorily, the rhythm of the piece. Now, as the whole rhythm of a movement has changed since the days of Bach, a phonographic reproduction of a piece would be exceedingly valuable from an historical point of a view. What a help to the archæologist it would be to have phonographic representations of Greek music and Greek instruments! What a joy to the poet to know the true sound of the Greek lyre!

The learned Viennese see that the present phonographic instruments do not answer the requirements for perfect registration, and the Vienna Society of Sciences has issued a program for the construction of a phonographic machine. The description is very full of technical terms, of galvanic methods, copper negatives, matrices, the rival merits of nickel and platinum, of positives and making copies of positives, but, at the same session where this was read (June 22, 1900), a number of plates reproduced from phonographs were examined by a commission, which, while confessing there were many defects, finally unanimously declared that the results justified the installation of an apparatus and of arrangements for experiments in phonographic reproductions. The instruments are to be styled provisionally archive phonograms.

PICCOLOMINI IS MAD.

FROM London comes the sad story of the madness of Piccolomini, a nephew of the once famous Piccolomini, whose correct name is Henry Pontet Piccolomini. By superhuman industry the unfortunate composer saved about a thousand pounds, which he invested in a music publishing business and lost everything. He became melancholy from the shock, and eventually mad. He is now in the Hanwell Asylum, London.

Piccolomini, under his correct name of Henry Pontet, has written more songs than any living composer. They are all of a popular order. As Piccolomini he is well known here and abroad as the composer of "Ora pro nobis" and "Whisper, and I Shall Hear," a setting to the "Stabat Mater," and a song, "The Link Divine." It is quite natural that a nephew of the great Piccolomini would turn to church music, as the prima donna was said to be a niece of Pope Pius IX. There is no hope of recovery for the present bearer of the celebrated name of Piccolomini; indeed, subscriptions are being asked for the composer and his destitute family. They may be sent to Enoch & Sons, 14 Great Marlborough street, W., London, England.



Parsifal.

Parsifal a vaincu les filles, leur gentil
Babil et la luxure amusante et sa pente
Vers la chair de ce garçon vierge que cela tente
D'aimer les seins légers et ce gentil babil.

Il a vaincu la femme belle au cœur subtil
Etalant ces bras frais à sa gorge excitante;
Il a vaincu l'enfer, il rentre dans sa tente
Avec un lourd trophée à son bras puéril.

Avec la lance qui perça le flanc suprême
Il a guéri le roi, le voici roi lui-même
Et prêtre du très-saint trésor essentiel;

En robe d'or il adore, gloire et symbole,
Le vase pur où resplendit le sang réel,
Et, O ces voix d'enfants chantant dans la coupole.

A Modern Montsalvat.

HE impatiently pushed away his coffee.

"Of course, if you will insist on preaching I must leave you. It's a new role for you."

"Oswald," I replied, "you needn't take me up that way; I'm not preaching; I'm playing the part of a friend in a case of this kind, and—"

"The only thing you can play," he interrupted.

"That's right, my boy! Flaunt your virtuosity under my nose! I'm a bull when I see red."

"Go on!" he answered in a resigned manner, reconsidering his rejected coffee.

"What is the matter with you, Oswald? Come, be frank with me! You haven't touched your fiddle for months; you don't go out any more with your friends. Are you in debt, are you in trouble, are you in love? Stop a moment"—for he began to scowl again—"I don't wish to pry into your private affairs, but you owe your most intimate friend some sort of explanation of your strange conduct, besides you look very bad, old man! Your skin is like the Yellow Book and your expression suggests Aubrey Beardsley's best manner." I stopped for want of breath.

Oswald smiled, rather contemptuously, I thought, at my watery similes, but held his peace. He drank his coffee in several gulps and ordered a fresh cup.

We were sitting in the smoking room of the Vienna Café. The long apartment was almost deserted, for it was too late for luncheon and too early for tea. In a corner were Anton Seidl and Dr. Dvůrák, their heads close over a manuscript score. The Slavic conductor was showing the Hungarian conductor some new music of his own. Happy folk! thought I; they at least have an interest in life, while here is Oswald, one of the greatest of violinists, an unhappy, sulking wretch, and for no possible reason that I can see.

When he had reached the age of seven his talent for the violin was so marked that he was allowed to have his own way, so the schooling the lad received was mostly on four strings. Five years later he attracted the attention of some wealthy music lovers and was sent abroad. Another five years Oswald was Joachim's favorite pupil and hailed by the critics as the successor to Wieniawski. Never had there been such a brilliant, daring talent; never such an interesting personality. He had the tenderness of a woman and the fire of hell in his play. His technique was supreme, and when he returned here we went mad. I was an old friend and his handsome face glowed with pleasure when I called at his hotel in my capacity of music reporter. He played for me. How the fellow played;

still a mere youth, without beard or guile! We were inseparable, and then he traveled and his name became known the length of the land.

Oswald was a man who never drank. His one dissipation was coffee; he smoked, but not furiously. The women who sought him were treated with distinguished courtesy, but he never loved, and so managed to escape all entanglements. Then came the change.

I noticed it first in his playing. At the last Boston Symphony concert he had played Bruch's G minor Concerto in a listless, tepid manner, though the phrasing throughout was faultless. It was the absence of the inner spirit, the fire of old, that set critics and public a-buzzing. What ailed the man? Was he worn out by a strenuous season's work? I suspected a more dangerous reason. After months of despondencies and mysterious disappearances I caught Oswald at the Vienna Café and put the question to him.

After his third cup of coffee he brightened up and slowly rolled a cigarette. I watched him closely. His face looked worn, his color was deadly and his eyes lacked intensity; his handsome nose, pure Greek in line, was pinched, his curls disordered. Evidently he had been having a hard time of it; his was certainly no common form of dissipation. At last, rousing himself, he looked at me—almost piteously. It was the silent cry of a man going under, a man whom none could save. Involuntarily I put out my hand and caught his arm; so unpremeditated was it, and he so well read its meaning, that he seemed to sob as he turned his head away from me. The silence lay thickly upon us for some minutes; then I said to the stricken man:

"Oswald, your face recalls to me one of those lost souls met midway in his mortal life by Dante, the dreamer of dreams."

"And I am a lost soul, irrevocably lost, and because of my cursed perversity. Why does music lead us to such strange alleys—my God! Why?" He was keyed up to a dangerous pitch of intensity, so I forbore further questioning; we aimlessly drifted toward theatreland and then separated for the night.

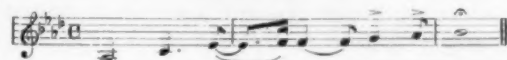
Naturally I thought much about Oswald's case. Evil he was not; there was no love affair. The notion of an hypnotic obsession suggested itself, but was at once dismissed. The curious part of the affair was his relinquishment of playing in private or public. He seemed to entertain an absolute horror of music, and never went to concert or opera. Long absences from his rooms also alarmed me. I made up my mind finally that some one was leading him astray and that I would spy upon him. Several months after our conversation in the café I met Oswald, looking gaunt, yellow and shabby. Another solution of the problem presented itself. Perhaps, like some ardent temperament, he had tasted of that deadly drug which is admired of the unspeakable Turk; he was an eater of opium. I taxed him with it. As we slowly walked down town we stopped under an electric light, for it was a dismal November night, a night full of mists and shadows. Oswald faintly spoke:

"You accuse me of the opium habit. If I were a victim to that drug I would be a thrice blessed man. Alas! it is so much worse."

Mystified completely, I walked along with the unfortunate violinist, taking his arm in mine, for he seemed feeble. I asked him if he had eaten that day. He nodded his head. I did not believe him. We left Union square far behind us, having reached the neighborhood of Astor place. I now clung to Oswald and only when we turned down the long, dark street whereon stands the Library did I notice our whereabouts. My companion moved with the air of a man for whom things corporeal had no longer a meaning. When we reached the lower end of the illy-lighted avenue I called his attention

to the fact that we were drifting into strange places. He turned to me and after one hard look took my elbow and guided me up the steps of a low sized building that stood well in the shadow. He did not ring, but rapped with something metallic, and at once the door was silently opened and we stood in a hallway filled with the violent rays of a lamp that stood at the other end. I never before experienced such repugnance for a house. If I could I would have rushed out, but Oswald barred the way, and, as he regarded me with sad, strange eyes, I was firmly convinced that I was dealing with a crazy man.

"Welcome," he said in vibrant accents; "welcome to Montsalvat." Then I noticed over a door this incomprehensible musical motto:



I followed my friend into a comfortable library, warmed by a fireplace in which hissed and crumbled huge lumps of cannel coal. In all faith I had to confess that the apartment looked homelike. Oswald's tragic expression recalled to me that I was about to discover his tormenting secret. "And what," said I, sitting down and lighting a cigar, "is Montsalvat? And what in the name of all that's fantasie means the fearsome motto over the door? Is this a suicide club, or is it merely some new-fangled æsthetic organization where intense young men gather and say words to one another? Or is it a German singing society, or—" and here the humor of the idea broke in upon me—"mayhap it is a secret college of organists wherein pedal practice may be continued to late hours without remonstrating neighbors?"

Oswald, with his glance of anxious rectitude, did not smile at my foolish speech.

"Montsalvat is not one of the things you think," he softly said. "True, it is a club that meets occasionally; meets, but not for recreation, nor yet for discussion. You have read Baudelaire, have you not, dear friend? Then you must remember those awful lines beginning:

"J'ai vu parfois au fond d'un théâtre banal
Qu'enflammait l'orchestre sonore
Une fée allumer dans un ciel infernal
Une miraculeuse aurore;

J'ai vu parfois au fond d'un théâtre banal
Un être qui n'était que lumière, or et gaze
Terrasser l'énorme Satan;
Mais mon cœur que jamais ne visite l'extase.

Est un théâtre ou l'on attend
Toujours, toujours en vain l'être aux ailes gaze."

"It sounds like Poe done into French," said I, wondering at Oswald's suppressed excitement; "like a more infernal Poe; John Martin, the English mezzotinter, could have translated this poem of sombre bronze into his wondrous art of black and white—you, Oswald, remind me yourself of this same artist's vision of 'Sadak Seeking the Waters of Oblivion.'" I felt that I was merely talking for effect. Oswald's actions puzzled me. Why should he become excited in a lonely house over some verses of Baudelaire? Why should the Redemption theme, *Motiv der Erlösung*, from "Parsifal"—I recognized it now—be put over the door? Suddenly the murmur of voices roused my friend, who started up, crying: "They're here!"

Folding doors, heavily draped in black, were pushed asunder at the end of the room and I found myself staring eagerly into a large, low ceilinged chamber. Scattered about were lots of couches upon which lounged men. There were no pictures, but two busts stood in a recess and seemed to regard with malevolent expression the company. I noticed with dismay that they were the heads of Arthur Schopenhauer and Richard Wagner. Conversation was going on in a languid manner. Oswald handed me a pipe as we entered—for I had finished my cigar—and we sat down in a corner.

No one paid any attention to us, and so I studied curiously the faces about me. One and all they were the faces of cultured men; a few dissipated, but the majority were those of dreamers; men for whom the world has proved too strong; men who were striving to forget. I saw several musicians, one poet and a half dozen painters. No evidences of opium were present and no one drank. Chopin's name had been mentioned as we entered, and a big, lazy looking blond fellow near me said:

"Oh, Chopin! Well, we have got beyond Chopin, I hope. Paul Verlaine is our music maker now—as Browning did not say."

"Why?" asked a pianist, who did not appear to recognize me, though I knew him well. "Why have we got beyond Chopin? For me the Polish composer has an eternal charm."

"Of course," retorted the other, "that's because you are a pianist."

"You know very well that I never play any more," was the sulky rejoinder. The conversation languished for a time.

"What does it all mean?" I whispered to Oswald. He only shook his head.

"Montsalvat, my friends," said a grave, measured voice, "is the last refuge for the soul that has resolved to abjure the illusion of happiness. Schopenhauer and Richard Wagner, our illustrious masters and founders, declared that only the artist and the saint may attain to Nirvana in this life. But we hold to the latter condition, for the artist is ever the victim of the World Illusion, the World Lie. Wagner, when he wrote 'Parsifal,' showed his hatred of life, of art. He knew full well the evils brought into this world by music. Immobility, the state of non-existence, the supreme abnegation of the will, the absolute suppression of the passions; are they not states worth trying for? To live in the idea; ah! my friends I fear that we are still too worldly, that we still stamp with too much vehemence upon our natures, when surely by this time we should have attained complete psychical freedom. Oh! for a cenobite's life. Oh! for a crust and a hut in the wilderness. The blood bites too hotly in the cities; life thrusts its multi-colored grin upon you there. You cannot escape it. To live on one tone, to be yourself the pedal-point, while life's jangling harmonies pass over your soul-suspension—to do this is to live music, not to play it; to do as did the Knights of old Montsalvat—this is the real life. Wagner knew it when he fashioned his 'Parsifal,' a perfect mirror for all time of the souls of pure men who revolt at life's banality; a new monastic existence is Wagner's, is our Montsalvat!"

In wonder I gazed at the speaker, not a hoary bearded Pundit, but a youth of perhaps twenty-five summers. His sunken cheeks, his strained eyes gave him a detached, fantastic appearance. In what company was I? What were the aims of this strange crew? Men in the prime and heat of their youth talking of Schopenhauer, of Wagner, of Chopin and Verlaine in strange accents, as if the last keen joy of life was this denial of self, a denial almost vicious. I was completely bewildered.

Oswald's voice broke in: "J'aime les nuages—les nuages—que passent là—bas—les merveilleux nuages!"

"There you go with your Baudelaire!" cried a voice. "Oswald, I fear that you still love life. It is consuming you. You delight in reciting verses beginning: 'J'aime.' You have no right to love anything—not even Baudelarian dream tipped clouds. I suspect that you still yearn after your fiddle or that you secretly read that apostle of damnable Titanism, Nietzsche."

At the name of Nietzsche, Nietzsche the arch-heretic of brutal force, of barbaric energy, the company shuddered. Oswald looked crushed. The voice of the new speaker was flat toned and infinitely depressing. I felt mentally nauseated. What club of hopeless wretches had I encountered? Robert Louis Stevenson when he contrived his Suicide Club fancied that he had reached the bottom of depraved happenings. But here was something more informal, another and darker nuance of pain; living, yet dead, a club of moral suicides, self-slaughterers of their souls; men who deliberately withdrew from all commerce with the world; men who abandoned their ambitions, successes, friends, families, to plunge beyond hope of redemption into a mental condition, a satanic apathy and a slavery worse than drugs, yet gleaning an exquisite joy in the abstention from joys, an intellectual debasement, a slow strangling of the will, and delight that comes from dallying on the forbidden borders of pain. Surely Buddhism in its home does not work such evils as I saw before me. These men had not the absorbed look of devoutness and interior exaltation that I have caught on the face of an Oriental. Nor were they lotos-eaters. Eastern ideas cannot be grafted upon the West. Evil must result. In the weary faces around me, in Oswald's agonized eyes, I saw the hopelessness of the fight.

Oswald was dying by degrees, infinitesimal, dying withal. His violin was his life. All his music was damned up in him, and I saw that the struggle was an unequal one; he must perish or else go mad. And these men enjoyed the spectacle of his ruin. His condition was to their jaded brains as absinthe to the drunkard. Oswald, with all his genius, his youth, his brilliant career, was drawn unresistingly into the maelstrom of the worship of Nothingness. "His life," I cried in spirit—"his life has not yet been lived; he is not ruined in body; his soul is not a thing of dust, like the others. What a sacrifice is this!"

My face must have been an index, for the voice sardonically continued:

"Oswald has a Philistine with him to-night, I fear. Oswald cannot break from earthly ties. My dear violinist, you had better go back to your Bohemia, with its silly laughter and wine and its four mewing strings. Such things are for boys, as is the illusion of love, woman's soft smiles and the gross nudities of eating. Go back, Oswald, with your friend to his life, to your life. Make empty noises, call it art and forget about the lofty heights of pure speculation, the ravishing vision of a will subdued. Go, Oswald, and do not remember Montsalvat and its knights in search of the Holy Graal of Renunciation. Go join the modulating crowd!"

The voice grew more silvery, but it pleaded even as it menaced. In the quiet, hazy atmosphere of the room I saw with horror Oswald's altered expression. His eyes closed, his body became rigid; a living corpse, only obeying the will of the master's voice. With an effort he roused himself, and taking me by the arm muttered "Come!" Silently we left the room and walked through the library and into the hall. The street door was opened for us, but I alone went out into the mist and darkness.

* * *

"The waters of the river have a saffron and a sickly hue, and they flow not onward to the sea, but palpitate forever beneath the red eye of the sun with a tumultuous and convulsive motion. For many miles on either side of the river's oozy bed is a pale desert of gigantic water-lilies. They sigh one unto the other in that solitude, and stretch

toward the heavens their long and ghastly necks, and nod to and fro their everlasting heads. And there is an indistinct murmur which cometh out from among them, like the rushing of a subterranean water. And they sigh one unto the other."

Edgar Poe wrote this. Poe, too, tarried in the House of the Ineffectual.

Joseffy at the National Conservatory.

DESCENT counts for much in matters artistic as well as in the breeding of racehorses. "Tell me who the master is and I will describe for you the pupil," cry some theorists who might be called extremists. How many to-day know the name of Anton Rubinstein's master? Yet the pedagogue Villoing laid the foundation of the great Russian pianist's musical education, an education completed by the genial Franz Liszt. In the case, however, of Rafael Joseffy he was a famous pupil of a famous master. There are some critics who claim that Karl Tausig represents the highest development of piano playing in this century of piano playing heroes. His musical temperament so finely fibred, his muscular system like steel thrice tempered is duplicated in his pupil, who at an age when boys are gazing at the world across the threshold of Toyland was an accredited artist, a virtuoso in knee breeches!

Rafael Joseffy stands to-day for all that is exquisite and poetic in the domain of the piano. His touch is original, his manipulation of the mechanism of the instrument unapproachable, a virtuoso among virtuosos, and the beauty of his tone, its velvety clangorous quality, so free from any suspicion of harshness or brutality, gives him a unique position in the music loving world. There is magic in his attack, magic and moonlight in his playing of a Chopin nocturne, and brilliancy, a meteor-like brilliancy, in his performance of a Liszt concerto.

This rare combination of the virtuoso and the poet places Joseffy apart from the pale of popular pianism. From Tausig he inherited his keen and severe sense of rhythm; from his native country, Hungary, he absorbed brilliancy and color sense. When Joseffy was young he delighted in the exhibition of his fabulous technic, but he has mellowed, he has matured, and superimposed upon the brilliancies of his ardent youth are the thoughtful interpretations of the intellectual artist. He is a classical pianist par excellence, and his readings of Bach, Beethoven, Schumann and Brahms are authoritative and final. To the sensitive finish he now unites a breadth of tone and feeling, and you may gauge the catholicity of the man by his love for both Chopin and Brahms.

There you have Joseffy, an interpreter of Brahms and Chopin! No need to expatiate further on his versatility! His style has undergone during the past five years a thorough purification. He has successfully combated the temptation of excess in color, of the too lusty exuberance in the use of his material, of abuse of the purely decorative side of his art. Touching the finer rim of the issues of his day Joseffy emulates the French poet Paul Verlaine in his devotion to the nuance, to the shade within shade, that may be expressed on the keyboard of the piano. Yet his jeu never lacks the robust ring, the virile accent. He is no mere pianissimist, striving for effects of the miniaturist; rather in his grasp of the musical content of a composition does he reveal his acuity and fine spiritual temper.

Rafael Joseffy is an impeccable artist in an age of makeshift and confused ideals. He plays the piano superbly, and strangely enough is able to impart to his pupils a comprehension of his art, and if his musical personality is rare, then rarer still is his faculty for teaching!

Mr. Joseffy teaches at the National Conservatory only. Every Tuesday afternoon at 2 o'clock pupils may apply and be examined for membership in his classes.

National Federation of Musical Clubs.

THE season 1900-1901 opens with bright prospects for the clubs of the N. F. M. C.

The board of management will meet in October in Cleveland, where the next biennial will be held in the spring of 1901. The national and local boards will meet to arrange for this biennial, and the national board will perfect plans which will benefit the federated clubs during the coming season.

Requests and suggestions from all federated clubs to the general and sectional officers will be presented by them to the board, and receive careful consideration.

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Passing Mention

By Aodh.



OUR sincere congratulations to Mrs. Theodore Sutro on her receipt of the distinguished honor of being created a Doctor of Music, and hence entitled to append to her name the abbreviation Mus. Doc. The only other lady in the English speaking world who has this proud privilege is H. R. H. the Princess of Wales, a lady who is, unfortunately, deaf. We also congratulate our celebrated fellow citizen, Dr. Ernest Eberhard, president of the Grand Conservatory of Music of New York, on being able to add to the list of graduates from the institution over which he presides with such modest energy a name which is not only conspicuous in society and clubland, but also appears among the graduates of the law class of the New York University. Hitherto the creation of Mus. Docs. has been a special branch of industry confined, we believe, exclusively to England, where, in spite of the attacks of Henry Labouchere in *Truth*, it still flourishes. Nowadays, when American steel, American coal, American canned beef and other productions of our flourishing industries are making their way into the markets of Great Britain, it is only right that American manufacturers of Mus. Docs. should hustle and show the Old Country what articles they can turn out.

The English are undoubtedly awakening to the merits of all American instruments. Witness the following paragraph:

The possibilities of the banjo are, as yet, but little known. Until people wake up to the fact that a melody can be obtained from it almost equal to that of the violin, and that even the classics have a new sweetness when rendered properly on this popular instrument, they will fail to fully appreciate.

It will be seen by the abrupt conclusion that the writer, overwhelmed by the reflection that the classics will gain new sweetness when played in rag-time, had thoughts too deep for utterance, and the pen dropped from his fevered hand.

Even Australia is following the mother country rapidly in the musical race. From the *Sydney Daily Telegraph* comes the announcement of a concert at the town hall, at which a new musical composition by Chevalier Wiegand was to be performed. This work, which is entitled "Off to Paris, 1900," is described in the following terms:

It expresses the sounds of a train starting, traveling, and stopping, embarkation and voyage by sea, including a gathering, breaking and vanishing storm, sensations of mal de mer, calling in at port, where troops pass to martial music, arrival at Colombo, the "Garden of Eden," and final arrival at Paris. Throughout are played appropriate airs, and in conclusion the trumpets are heard opening the Paris Exhibition, with a grand combination of the national airs of all nations.

We are anxiously waiting for some information as to the "appropriate airs" to express sensations of mal de mer. We know what the sensations are, but have never at the time when they were keenest

been able to remember an "appropriate air." Is there not an anthem, "Cast your bread upon the waters"? Or is it a Moody and Sankey inspiration? *Punch* once made a joke about a tenor who "went floating a helpless wreck, adrift on the wild high C," but forgot to say what he was trying to do.

This Australian composition is taken quite seriously by a London contemporary, who writes:

This is program music par excellence. It is a pity that it does not occur to the composer that such commonplace subject-matter, if he must have a program, tends to lower the art which he professes. There is nothing poetic, not one touch of it, in his whole scheme. It is personal in the extreme, and one cannot but wonder that a Sydney audience will tolerate such a degradation of music.

Do not the English take their musical pleasures seriously?

One of the things to be dreaded when we have opera in English here is the pronunciation, or rather the inarticulateness, of many singers in English. The cause of this defect was undoubtedly the craze that the Americans and English had for having their operatic performances in a foreign tongue. Of course, as the audience was not familiar with these strange languages, it was no use to try to comprehend the words. Thus if the soprano warbled:

O li spagetti,
Ben diletta,
Sarsaparilla,
E. Cascarilla.

with a cascade of floriture about
Caro mio,
Addio.

All Anglo-Saxon patrons of opera were pleased.

Perhaps the worst result of the system has been the temptation held out to English librettists to write any kind of idiotic nonsense which suited the music. Bunn's famous lines about "hollow hearts that wear a mask" are really not much more insane than many popular songs. This naturally led the singers not to care a D major for the meaning of the words, or for clear articulation.

The medical congress lately held at Berlin discussed the disease that may be called pianititis. Just as writing much produces writer's cramp, so excessive indulgence in piano playing produces inflammation of the muscles of the arm. It advises that girls with small hands ought to be supplied with pianos with smaller keys. Will Mr. Virgil take the hint?

For lovers of poetry here is a list of German musicians which can be readily committed to memory:

Händel, Bendel, Mendelssohn,
Brendel, Wendel, Jadassohn,
Müller, Hiller, Heller, Franz,
Plathow, Flotow, Bülow, Gantz,

Hansen, Jansen, Jensen, Kiel,
Stade, Gade, Baade, Stiel,
Naumann, Neumann, Hünnerfürst,
Niemann, Riemann, Diener, Würst.

Köhler, Döhler, Rubinstein,
Kimmel, Hummel, Rosenstein,
Lauer, Bauer, Kleinecke,
Romberg, Plomberg, Reinecke.

Meyer, Beyer, Meyerbeer,
Beyer, Weyer, Reiher, Beer,
Lichner, Lachner, Schachner, Dietz,
Hill, Will, Brüll, Grill, Drill, Riess, Rietz.

Frederic Mariner.

His Success in His Native State, Portland, Me.

THE pianistic world of the "Pine Tree State," and Portland in particular, has been doubly favored this summer season, just now over, by the coming of Frederic Mariner and his talented little pupil, Miner Walden Gallup.

Born and bred but six miles from the "Forest City," all of Mr. Mariner's earlier musical education was obtained from the best local teachers. When he decided to go to New York to enter a broader field he took with him the good wishes of the people of Portland. Mr. Mariner came here and associated himself with the Virgil Piano School and from the beginning his success was marked.

Missionary work for the Virgil Method cause proved the best of excuses for him to visit "The Pine Tree State" late in July.

For years the people of Maine have been developing rather queer ideas regarding this much talked of method, and the school wherein it originates—how lasting would it be, would it die out a fad, or was it a genuine step in advance for the music world? All these questions and more have been answered since Mr. Mariner and Miner Gallup visited Maine. A new interest has been awakened and with a positive goal ahead, results to work for that we know can surely be achieved, no wonder a new and long lease of life has been given this Virgil Method.

In a recent interview Mr. Mariner gave in a few moments a new and decidedly different view of this work, proved what can be accomplished with a systematized method, such as he uses.

Could the entire musical population of Maine have heard his clear and concise statements, every thought of controversy would have vanished from their minds, and all would have agreed with one of our authorities on musical subjects that "such results as these cannot be questioned, no matter what the method used may be called."

Mr. Mariner constantly repeated his motto of "Results Tell," and surely to many, having always been more or less opposed to the inroads made by the technic clavier into our midst, results did tell, and all one could say was, "But such results as you present have never before been given us." So-called Virgil results have been shown us, we admit, but nothing like the grace and beauty of Miner Gallup's piano playing has ever been seen here, except by artists.

Soon after their arrival, a morning musical was arranged at the Steinert warerooms, this being the first of a series of recitals numbering in all seven before their vacation of five weeks ended.

A clipping from the *Daily Argus* briefly tells how successful this recital proved:

Master Miner Walden Gallup, a marvelously gifted boy pianist and a pupil of Frederic Mariner, formerly of Westbrook and Portland, now of the Virgil Piano School, New York city, played an informal recital at the Steinert rooms, Congress street, on Friday morning through the courtesy of Mr. McGouldrie. This little lad is a direct product of Mr. Mariner's instruction and the finest exponent of the true Virgil method that Portland has yet heard.

No one could listen to such perfect musical effects as this child obtained from the beautiful Steinway grand used and question teacher or method. Mr. Mariner in a few chosen words gave the audience a lucid idea of what real Virgil instruction would result in and offered Master Gallup as an example of what could be accomplished in fifteen months' instruction.

Monday evening after the musicale, Mr. Mariner and Master Gallup were the guests of honor at a reception arranged for them, and about which the *Westbrook Chronicle* contained the following report:

The musical event of the summer season in Westbrook occurred on Monday evening, August 13, when Mr. and Mrs. Frank H. McCann gave a reception and musicale at their home on Main street in honor of Frederic Mariner, of New York, formerly of Westbrook, and Master Miner Walden Gallup, a musical protégé of Mr. Mariner's. A large company of relatives and friends greeted Mr. Mariner and his pupil.

Master Gallup, already noted as a gifted pianist, having played in concerts in many of the Eastern States from Georgia and South Carolina to Maine, delighted the audience by playing a program of pieces ranging from Beethoven to Chopin and Mendelssohn.

Such piano playing has never before been heard in Westbrook, and Mr. and Mrs. McCann may well be congratulated on the success of this musical evening.

The many friends present thoroughly enjoyed the little lad's wonderful performance and will await with interest his future as an artist at present so successfully indicated.

The most elaborate recital perhaps of all was given at the piano warerooms of Cressey & Allen, on Wednesday evening, August 22, at which time some 200 of Portland's representative musicians were present. A copy of the *Argus* notice has already appeared in THE MUSICAL COURIER in the September 12 edition.

After this recital, Mr. Mariner was surrounded by interested listeners, all anxious to inquire more fully into his work, so ably demonstrated by such a wonder pupil. Teachers of the old school all bowed to the results just demonstrated, and admitted they had never seen the equal.

Besides these regular musicales, Mr. Mariner admits having had the small protégé play privately, at least, a dozen times to influential and interested friends in Bangor and Brewer.

Perhaps it is interesting right here to note that with

all their concertizing, hardly any practicing was done by Master Miner. Between recitals he was enjoying the privileges of Peaks Island, with its boating, fishing, &c. This in itself seems to explode the old pet theory, that pianists must abstain from all sports where hands are used, for the boy indulged in all the sports to be had, totally regardless of hands. Mr. Mariner's explanation of this was that a positive technic once gained cannot be easily influenced for bad; once gained, never lost.

On Monday, August 27, Master Gallup played his two last recitals in the "Forest City," the one at 9 a. m. at the Convent of Mercy, Free street, to a large audience of Sisters, all friends of the Virgil Method; the other at 11 a. m. at the Steinert warerooms. Two recitals in one forenoon is a record, and yet this boy, with only fifteen months' instruction to his credit, played better at the second than at the first.

Among the many present were Mrs. Annie Louise Carey Raymond, always interested in all that is musical, and ever ready to encourage true ability; Miss Carey, of Orange, N. J.; Miss Stickbridge, of Providence, R. I.; a number of local piano teachers, and Miss Bertha MacClench, a teacher from Hallowell.

On Saturday following Mr. Mariner and Master Gallup went to Bangor, where on Tuesday evening, through the influence of Miss Garland, the local Virgil teacher, a most successful concert was given. During the morning Mr. Mariner examined pupils of Miss Garland's, and Master Miner in turn favored them with a short technical recital.

At all recitals Mr. Mariner in a few words explained, first all about Master Miner's advancement, and later just how he brought it about. Many an interested listener today knows more about this Virgil Method, what it really is, than ever before. Mr. Mariner can surely be thanked and congratulated for coming home with his results.

Following are some Bangor press criticisms of the recitals by Mr. Mariner and Master Gallup:

The concert given in Miss Garland's parlors was well attended and proved very pleasing and instructive. The velocity, power and expression shown in the piano playing by Master Miner Gallup, a mere lad, surpassed all expectations. Frederic Mariner, his teacher, added much to the interest of the occasion by his impromptu talk of the course pursued with his pupil, that his talent had been developed by close observation of his practice, systematic training coupled with most generous and friendly relations. Everyone present congratulated Mr. Mariner on the work of Master Gallup, predicting a great future for him.—Bangor Daily News, September 6, 1900.

In spite of the hot weather Miss Abby N. Garland's parlors at 218 Garland street were filled with music enthusiasts on Tuesday

night to listen to the piano playing of Master Gallup, the boy musician whose coming has been looked for here some days with eagerness; the effort necessary to attend the recital was fully justified by the boy's work, which was truly wonderful and which charmed all his hearers. About fifty persons—the capacity of the parlors—were present.

Master Gallup has an intellectual face with finely chiseled features. Clad in white, his appearance quite won his hearers before he played a note, and the playing, so fluent, bold and full of fine shading and depth of expression, quite astonished all present. The beauty of tone, with pathos of expression, was especially noticed in the chord playing of the slow movement of the Beethoven Sonata and the Chopin Prelude. The "Hunting Song," by Mendelssohn, showed great clearness and accuracy of attack.

His wonderful exhibition of teachings was very interesting. The speed of his trill with the weak fingers seemed incredible, while he showed wonderful velocity in arpeggios at over 1,000 notes per minute! Much interest was taken in his heavy octave work.

Mr. Mariner gave the history of the boy since his acquaintance with him, which commenced in January, 1899, when he gave him the first piano lesson he had ever had. Since that time the boy's education has been entirely under his control. He has given his study systematic attention with generous care to the welfare of the boy in every way. If the next fifteen months produce as great results as the past, we may expect great things of Master Gallup.

Both teacher and pupil received many words of praise from the musical people present, and all joined in the wish that Mr. Mariner and his talented boy pupil may come again in the season when more Bangoreans are at home.—Bangor Daily Commercial, September 5, 1900.

Scherhey's Vocal School.

This eminent vocal teacher has returned from his summer in the mountains, looking like another man. He has had much inquiry for lessons, especially from distant points, showing that his reputation is spreading over the whole country. At a not very distant date he will give a concert with advanced pupils, and in which will be heard some fine voices, all well schooled.

Squire, the Tenor.

The success of this tenor at Chautauqua last season was so pronounced that he has been engaged to appear as soloist at the concert of the Troy Vocal Society, C. A. Stein conductor, in November. Squire is in increasing demand.

Müller's "Romance" Played By Eller.

At the Kaltenborn concert last Monday evening Joseph Eller, the oboe player, gave as a solo a romance by C. C. Müller, a well-known New York musician and composer. The composition is well orchestrated and its theme charming.

Etta C. Keil's London Debut.

[BY CABLE.]

LONDON, September 21, 1900.

ETTA C. KEIL, the American soprano, made a great success at her debut at Queen's Hall. The audience received the singer with enthusiasm.

Perry Averill's Success in London.

PERRY AVERILL, the American baritone, sang at the concert in Queen's Hall, London, August 29, and his pronounced success with the audience immediately secured him a re-engagement as soloist for the only other available date, September 4. The singer was recalled many times and finally responded with an encore. One of the leading British managers has made Mr. Averill a flattering offer for the entire season next year. The London Daily Telegraph of August 30 referred as follows to Mr. Averill's singing:

"Perry Averill, a newcomer at these concerts, chose 'Dio Possente' for his first appearance. He displayed a good voice and style, and therefore made a decidedly favorable impression."

Mr. Averill is just back from his summer in Europe, and will now receive his pupils at his studio, and also accept engagements for concerts and oratorio.

Mrs. Hlsem de Moss.

The soprano of the Fifth Avenue Presbyterian Church, who came here from Cincinnati, looks forward to the season with interest. Bringing with her the prestige of success, she is sure to become prominent here in the concert field. One of her recent appearances was in a combined recital with J. de Zielinski, the pianist, at the Ohio Music Teachers' Convention.

Vivien McConnell, a Brounoff Pupil.

This young girl recently played the Chopin Ballade in G minor, showing great improvement, especially in the matter of repose; she played with poetry and musical touch, and will appear as soloist at the Educational Alliance in a Brounoff lecture recital on Russian Music. She has been appointed accompanist of the Russian Choral Society. Thus do the Brounoff pupils come to the fore.

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MUSIC GOSSIP OF GOTHAM.

NEW YORK, September 24, 1900.

SIGNS of increasing activity in the musical life are daily more pronounced; teachers are beginning, although none of them will be ready busy until the 1st of November—so short is the metropolitan season. Six months is a fair average for the music study time, and in this time most teachers have to make enough to carry them through the remainder of the year.

Artists are returning, the printer-man is busy turning out curious circulars and advertising stuff—and never is it ready when promised, by the way—piano tuning, overhauling of studios, all this betokens the coming money making time.

Among well established teachers Mrs. Edward Babcock occupies an enviable position. A handsome studio, reception room, all most artistically arranged, many pupils, all this is the result of a few years' concentration. Her introduction to professional life may be said to have begun with the following letter from Dr. William Mason:

"Mrs. Edward Babcock was my pupil some years ago, and it gives me pleasure to testify to her advanced attainments as a performer on the piano, and especially to add that I have confidence in her ability as a teacher of the instrument, and am able to commend her to those desiring the services of such an one."
WILLIAM MASON."

Kate Stella Burr has by dint of personal force made for herself a pleasant position. Last summer she stepped into the breach at Chautauqua, where she happened to be, filling the position of the regular accompanist for some time—"fifteen minutes' notice and no rehearsal" she tells me. As a result several fine artists who had her help then will coach with her this winter. She played at a concert at North Granville, near Lake George, and one paper said "Miss Burr's finished and forceful technic, her brilliant and commanding skill in accompaniment, constituted an object lesson in that branch to all who heard her."

Last week she assisted at a concert at Oceanic with Mrs. Northrop and Martina Johnstone.

Parson Price pupils were in evidence at Richfield Springs the past summer, Miss Mary McGowan making an especial hit; she is the soprano of St. Andrew's P. E. Church, Yonkers, where another Price pupil, Miss Stockwell, is alto. Said a Richfield daily of Miss McGowan:

"She has a clear soprano voice of unusual beauty and power, which she uses with intelligence and tasteful skill."

Her rendition of songs by Massenet and Nevin was most praiseworthy, while a later contribution to the program, consisting of Irish ballads, was received with marked manifestations of pleasure."

Later the same paper said:

"Miss McGowan repeated her pleasing experience of Wednesday evening, when she was greeted with most gratifying applause. She sang 'Elsa's Dream,' giving it with dramatic fervor, her distinct enunciation being worthy of commendation, while her voice was at all times under full control."

The New York Musical Academy, Max Wertheim, director, begins the season auspiciously; opening September 4, the former pupils came to the fore in large numbers, and since then many new ones have entered for instruction in the various branches, the several teachers being Max Liebling, Edward Bromberg, H. Poltman, James Abraham, L. Wagener, William Medorn, F. A. Ballaseyus, Karl Riese, M. Werner and R. S. Cramer. The various recitals and concerts of this institution will be duly chronicled in this paper—the brilliant May concert, at the end of last season, at Knabe Hall, is recalled as a most artistic event.

Agostino Carbone, the well-known opera singer, who was for several seasons with Grau here at the Metropolitan, has returned from his trip to Italy, and is again at his roomy studio, where he makes a specialty of concert, oratorio and opera singing, with repertory and complete stage practice. The signor showed me several letters from former pupils, all anxious to resume, and all of the letters couched in most grateful, even affectionate terms.

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THE AMERICAN TRIO.

So reads the card of these charming sisters, who have returned from their summer at Newport, where they were especially prominent at Miss Leary's far-famed musicales. The Newport Herald of September 11 contains pictures, which do them scant justice, by the way, and a write-up of their doings. They are now busily preparing for the thirty concerts already arranged for this season.

Cornelia Dyas, the pianist, has been engaged to take charge of the piano department of the National Cathedral School for Girls, at Washington, D. C., where she will spend five days weekly. She will be here at her Steinway Hall studio the other two days. Two recitals will be given in Washington this season. Her plans for New York are not completed as yet. Miss Dyas had the kindness to

play for me parts of MacDowell's Third Sonata, op. 57, also the Schubert-Liszt "Liebesbotschaft," and a Menuet by Grazioli, arranged by MacDowell. In all of these she produced a most beautiful tone, playing also with intellectual clearness.

Dr. Medina Ferrer, originally a physician, possessing a tenor voice, found that organ well nigh ruined, after an experience with some of the best known of the European voice teachers. This caused personal investigation, leading to a common sense method of using the voice, so that after 125 lessons he guarantees to fit any voice for professional or private use.

Carl V. Lachmund has returned from his outing in Maine, where he shot deer, a loon, moose and angled successfully for trout. During his two months there he saw fifty-six deer—he was miles from the nearest railroad.

Leontine Gaertner, the 'cellist, who has been most successful here, will spend this season in Europe, returning in 1901. It will be remembered she made her debut with Lachmund's "Women's String Orchestra." As her successor, as first 'cellist, Kate P. Walker, a pupil of Piatti and Klengel, has been secured, and this artist will arrive at once. The orchestra, whose concerts are most artistic events, will give three concerts as usual this season.

J. Armour Galloway's handsome big studio in the Y. M. C. A. Building, Fifty-seventh street and Eighth avenue, cannot be duplicated. There is not a finer studio in this city, or one where better work is done. Busy all day with lesson-giving, Mr. Galloway does not sing as much as his friends would like—a loss to the public at large. Nevertheless, he is heard Sundays at the West End Collegiate Church, where his voice is much admired. Last season he gave a series of six students' recitals in the large hall situated in the same building, this hall each time being completely filled. He is planning for a similar series this season. Some of his pupils occupy prominent positions here as church and concert singers, and more of these Galloway pupils will focus public attention on themselves as time goes on and his work brings results.

Mrs. M. and Professor Kirpal, of Flushing and New York, open their season with bright promise, having given a concert last Saturday for the benefit of the Galveston sufferers. Professor Kirpal's specialty is the piano, and Mrs. Kirpal's is voice, with the New York studio opposite the Waldorf. Annually they give a students' recital, which is a most enjoyable event, usually at the Waldorf, and the numerous affairs of similar nature given in their large Flushing mansion serve to keep them ever before the public. Mrs. Kirpal was elected a delegate to the National Music Teachers' Association, at the Saratoga convention of the New York State Music Teachers' Association. Her poem, read at the banquet preceding the Sara-

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toga convention, was one of the brightest things of the evening.

Miss Genevieve Bisbee, that talented Leschetizky pupil, teacher and writer, who has had a Carnegie Hall studio on the eighth floor, has outgrown her quarters, and has taken the large and handsome studios, 1109-1110.

Carl Hauser has resumed teaching at his studio in "The Weber."

F. W. RIESBERG.

New Yorkers to Hear Madeline Schiller.

NEW YORKERS will have an opportunity during the season now approaching to hear Mme. Madeline Schiller, one of the great women pianists of this generation. Madame Schiller belongs in the realm of poetic pianists, and both the Old and New Worlds have acknowledged her supremacy as an artist of high ideals.

Subjoined are a few of Madame Schiller's many press criticisms:

Saint-Saëns' Concerto, No. 4 received at Mme. Madeline Schiller's hands an exquisitely beautiful interpretation. Whatever this artist touches she illustrates and adorns.—New York Sun.

Kneisel Quartet Madame Schiller the bright, particular star of the evening fairly captivated her hearers called forth grand ovation.—Boston Herald.

. Her style is full of distinction and true poetic feeling. Perfect execution of the most difficult passages a very rare power of cantabile performance of concerto eminently delightful.—London Times.

Madeline Schiller's reappearance one of the great events of the musical season. rarely seen so great an interest warm an enthusiasm created by a pianist. won golden opinions from all the critics. exquisite playing. but one opinion a true and great artist has come back to us. marvellous singing tones always rich, deep and full. style refined, poetic and expressive. playing with soul and simplicity; yet she is one of the greatest mistresses of technical difficulties.—Boston Transcript (London correspondent).

You cannot hear Paganini's matchless violin, nor Savonara's burning eloquence, but every lover of the highest should go to hear a thoroughly good pianist like Madame Schiller play her chosen instrument. "Oh, I don't care for too classical music," say some. That's because interpretations vary—because the soul-power is lacking. One does not listen enchanted to what one does not understand. When Madeline Schiller plays, what does her piano do?—it sings to the human heart. It appeals to the inner consciousness. It compels attention. The piano is an instrument waiting for the magic touch—only occasionally found—to make it move world-weary men and women as almost nothing else can. From beneath the gifted fingers of an interpreter like Madame Schiller the classics emerge, clothed not in the grave robes of departed genius, but with new and splendid power. She lives a life of the highest ideals; and out of "fulness of her heart" her fingers speak volumes to all who "have ears to hear." You haven't heard the piano till you've heard such a woman virtuoso.—National Magazine, Boston.

MADAME SCHILLER'S CONCERT.—As soon as Madame Schiller struck the opening chords in the grand Sonata of Beethoven the audience knew that both intellect and sensibility had come to the clear interpretation of one of the finest inspirations of the greatest master in all music. Thanks to the honest endeavors in this city of a number of well skilled performers, the "Sonata Appassionata" has become familiarly known, and without some such acquaintanceship it would be impossible to judge of the superb talent displayed in this the latest reading. The true nobility and dignity of the work were made manifest in every phrase, as were also the pathos and

passion in the *adagio* and following movements. This result is not alone brought about by what we may easily suppose to be an intuitive perception of just tempo, but by a right feeling for the quality of the work and the capabilities of the instrument for which it was written. It is in this last connection that the exceptional skill of Madame Schiller is shown, with a result which is as admirable as it is surprising.—Melbourne Argus, Australia.

Mrs. Thurber at the National Conservatory.

THESE are busy and inspiring days at the National Conservatory of Music. The entrance examinations attracted the largest number of applicants in the history of the institution, and what must have proved especially gratifying to the young men, young women and their guardians, was the presence of Mrs. Thurber herself. That the founder of the conservatory, and the honorary president, should manifest an individual interest in each applicant has started considerable discussion in musical circles, and the knowing ones will understand what this means. Mrs. Thurber's personality is magnetic, and her business methods intelligent and sincere. Throughout the country she wields an influence that is potent, and that cannot fail to result in success for the thoroughly equipped graduates of the institution.

Working in conjunction with Mrs. Thurber is the honorary secretary of the conservatory, and as both honorary president and honorary secretary have an assistant no point relating to ambitious applicants will be overlooked in assigning him or her to professor or department. The faculty of the conservatory is headed by Rafael Joseffy, and the other members include Adele Margulies, Leopold Lichtenberg, Augustus Vianesi, Leo Schulz, Henry T. Finck, Max Spicker and several others. In taking the reins of government in her own hands for the first time Mrs. Thurber is merely fulfilling her plans made at the beginning, when the conservatory received its charter. In justice to her, it should be stated that she is working without salary. The same is true of the honorary secretary. What these two officers are doing is for the benefit of worthy students and the general advancement of music in the United States. Students from out of town who have their names already enrolled are receiving special attention and advice in the matter of boarding houses, &c. Young women are invariably sent to the Y. W. C. A. Their general welfare will receive painstaking and conscientious care at all times.

In the matter of scholarships the National Conservatory is ahead of all other institutions. The new and prosperous era just inaugurated awarded two scholarships in singing; one scholarship in violin, and one each in double bass, 'cello, clarinet and cornet. The piano scholarship is yet open, and, as is quite natural, has aroused not little animation among the applicants expecting to try for it. The purpose of awarding two scholarships in singing is another illustration of the conservatory's aims to do a noble work. The young persons who received the scholarships both possessed magnificent voices, and as the means of both were limited, it was voted to give each an equal chance, and hence two scholarships were awarded.

The policy at the National Conservatory has always been

a generous and helpful one. As soon as qualified, positions have been secured for students. When Mrs. Thurber appends her signature to a letter of recommendation, it's an "open sesame" for any young man or woman. Her name in music stands for honesty and intelligence. The rigidly percentage system has never prevailed at the National Conservatory of Music. When positions are secured for qualified students it is done with pleasure. The institution has cause for congratulation when it looks over its records, for there are the entrées of many holding lucrative positions, who received their musical education at the National Conservatory. Hosts of choir singers all over the country owe their positions to their musical alma mater. The same may be stated about operatic artists, concert singers and successful teachers.

What the National Conservatory has done and is doing for the cause of orchestral music is at last beginning to be appreciated by the people in this community. The series of orchestral concerts which the National Conservatory gave during the past two seasons, is to be followed by a third this autumn and winter. The orchestral concerts are an important feature, and will more than ever stamp the National Conservatory as an institution established on broad, progressive and artistic foundations.

Mrs. Thurber will continue to personally receive applicants mornings from 9 to 12, and from 2 to 5 afternoons.

Clarence Eddy.

THE organist Clarence Eddy will arrive in this country on October 14 or 15, after which he immediately begins his concertizing tour. His first appearance is in Elmira, N. Y., on October 16, following which date he gives a series of about twenty-five special recitals, a number of which are in conjunction with Madame Katharine Fisk in the Middle West, and a joint recital in Boston with Leonora Jackson, the violinist, and Madame Fisk. Loudon G. Charlton, who is managing Mr. Eddy, announces that there are but a very few open dates, most of which are under consideration, and will probably be closed in a few days.

Joseph S. Baernstein.

THE MUSICAL COURIER to-day publishes additional press criticisms on Joseph S. Baernstein's singing in the West:

Mr. Baernstein, the New York basso, did himself full justice. His work as Harapha was very imposing, his voice being deep, musical and of noble proportions. That he is an artist of the highest degree was fully demonstrated, and in the lines of Manohar the infinite tenderness of the sentiment here being exquisitely revealed.—Milwaukee Evening Wisconsin.

Joseph S. Baernstein received an ovation upon his second appearance with the Symphony Orchestra. His voice is both powerful and sweet, and he has it under perfect control. His tones come full and round and his low notes are very beautiful; moreover, he sings with a certain ease and authority, as one who knows that he knows.—Detroit Journal.

Joseph Baernstein, one of the very finest basses ever heard in Detroit, made his first appearance here. He has a superb voice of great range and purity and he uses it most artistically.—Detroit Press.

This was Mr. Baernstein's second appearance in Detroit this season, and his reception was more enthusiastic than before. His rendition of the aria by Meyerbeer was a very successful production. His Von Flitz songs pleased the audience so well that he was forced to sing again and again.—Detroit Tribune.



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William Davol Sanders.

THE violin department of the Hartford (Conn.) Conservatory of Music this season will be under the direction of William Davol Sanders, a graduate of the Royal High School of Music at Berlin.

Mr. Sanders studied with Josef Joachim and Carl Halir in violin playing and Heinrich von Herzogenberg in musical theory. Mr. Sanders' work as teacher and performer in this country will be of interest to many people, and the Hartford Conservatory is to be congratulated upon securing an artist of Sanders' skill and attainments. What the violinist has accomplished as a performer will be best told in the following criticisms:

Mr. Sanders has rare ability as a violinist, and treated his hearers to a masterly interpretation of his subjects.—Times, Hartford, Conn.

Too much cannot be said in praise of Mr. Sanders, the violinist, whose execution and interpretation are truly wonderful.—Telegram, Hartford, Conn.

Mr. Sanders' playing may be characterized as brilliant, and, judged by his efforts of Monday evening, would appear to be influenced as much by the French school as by the German. * * * This excellent number (Saint-Saëns' "Rondo Capriccioso") was performed with admirable ease, the performer bringing out the peculiarities of rhythm and cadence in a finished style.—Courant, Hartford, Conn.

Mr. Sanders' tone is finely polished, his technic flawless.—Allgemeine Musik-Zeitung, Berlin.

His playing left a thoroughly musical impression.—Tageblatt, Berlin.

The violinist, Davol Sanders, who assisted, played the "Rondo Capriccioso" of Saint-Saëns with such finish that he was obliged to give an encore. A hearty "Bravo!" to him!—Musik und Theaterwelt, Berlin.

Mr. Sanders showed himself a so excellent virtuoso that the enjoyment was unalloyed.—Fremdenblatt, Berlin.

Mr. Sanders is a violinist who may rightfully lay claim to the technic of a virtuoso, without forcing the virtuosity to the fore. He played Ries' "Moto Perpetuo" with rare purity of tone and with a light and supple bow, and Godard's seldom played "Concerto Romantique" with good taste and beautiful tone.—Börsen-Zeitung, Berlin.

Mr. Sanders' good schooling was reflected in his playing. The technic of his left hand is smooth and reliable, the bowing supple and particularly beautiful in staccato, while his tone is round and flexible.—Staatsbürger-Zeitung, Berlin.

Mr. Sanders' playing displays an exceptionally well developed and

finished technic, fine musicianly-feeling and excellent style. He has a fine bow arm, nimble and accurate fingers, pure intonation and a smooth, mellow tone.—German Times, Berlin.

Farland, Banjo Virtuoso.

A RECITAL tour is being arranged for Alfred A. Farland, the "king" of banjoists. Mr. Farland has been described as "the only artist in the world playing the banjo whose skill and finish commend him to the musical public." The following extract from the Boston Journal goes to prove that Farland holds a unique place in the musical world:

It is a rare pleasure to hear Alfred A. Farland play the banjo. He enjoys the distinction of having created a class and filling it alone. He has taken an instrument that has been associated with low class comedians and brought it up to the level of the piano, the violin and the harp. Last evening Mr. Farland gave a recital at Steinert Hall. Every seat was taken by a fashionable and highly enthusiastic audience.

Mr. Farland gave fifteen selections. The applause which greeted every number was conclusive proof that he is a favorite in Boston. He played Dussek's Rondo "La Matinee," Popper's "Elfentanz," Rossini's Overture to "Italian in Algiers," and Wieniawski's grand Polonaise Brillante with great effect. These pieces illustrated, perhaps, to the best advantage his masterly control over the instrument. It was several years ago that Mr. Farland astonished the musical world by his rendering of Mendelssohn's Violin Concerto on the banjo. Never before had anybody been able to make the banjo an instrument for the fashionable home and swell recitals. In order to do this it was necessary for him to rearrange the entire system of fingering for both hands.

Richard Burmeister's School for Piano.

Richard Burmeister's School for Piano reopened last Monday at his studios, 604 Park avenue. This school had its first season last winter, and was so successful that it will be now continued on a larger scale. The corps of teachers, who comprise the most advanced pupils of Mr. Burmeister, has been increased, and a very large attendance is expected for the coming season.

Abbie Clarkson Totten Removes.

This prominent soprano and teacher has taken a fine apartment in "The Roanoke," 288 St. Nicholas avenue, where her teaching will be done the coming season, and where prospects are bright for success. A number of new pupils have already begun and she has also several concert engagements. Her success at Saratoga last summer was most gratifying.

Richard Burmeister.

RICHARD BURMEISTER returned last Friday from Europe on the steamer Kaiser Friedrich in splendid state of health. He and Mrs. Burmeister stayed a month in St. Moritz in the Engadin Valley, Switzerland, and another month in Freiburg in the Black Forest. He also made a short trip to Munich, to be present at the auction of household articles belonging to his deceased uncle, Otto Braun, who was for twenty-five years editor-in-chief of the once famous political paper, *Augsburger Allgemeine Zeitung*. Among other things were a valuable collection of paintings, and among the antiques an Empire secretary which belonged to Jerome, King of Westphalia, and brother of Napoleon I., and was bought by Mr. Burmeister's great-grandfather when Napoleon's empire collapsed and the foreign rulers of Germany had again to cross the Rhine.

There was also a collection of very interesting autograph letters left by Otto Braun, among them several from Liszt and Wagner. In one of them the latter rejected in the strongest terms the criticism which appeared against his operas in the paper mentioned.

Mr. Burmeister has finished this summer a dramatic tone poem for contralto and orchestra, taking as text Tennyson's highly dramatic poem, "The Sisters." A performance of it is to be expected this season in New York.

The publisher of Burmeister's Piano Concerto in D minor is going to make a new edition of it, the changes of which add greatly to the beauty of this work, and which will come out about Christmas time. Mr. Burmeister will appear in public more this season than heretofore in New York. Next week he leaves for the music festivals in Maine, Vermont and New Hampshire, at which he will play the F minor Concerto by Chopin.

Girod and Wienzkowska.

Mlle. Marthe Girod, the talented French pianist, referred to in the last number of THE MUSICAL COURIER by Mr. Blumenberg, is well-known to Madame de Wienzkowska, from whom she took a preparatory course of piano lessons in Vienna before entering Professor Leschetizky's class.

Madame Dotti's School.

Madame Dotti's vocal and operatic school, formerly 400 Fifth avenue, will open its new studio at correct address, 66 West Thirty-sixth street, on October 1, under the direction of the well-known prima donna, Louise Dotti.

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Sousa's Band.

An Enthusiastic Welcome Given the "March King" and His Men in the Metropolitan Opera House.

THE size and character of the audience which last Sunday night attended the concert given by Sousa's Band in the Metropolitan Opera House, and the enthusiasm displayed, testified to the esteem in which the "March King" and his men are held by the music-loving people of New York. This was the first concert by Sousa's Band since its return from a triumphal tour through Europe, and the demonstration was in the nature of a public reception. In its warmth and spontaneity this welcome left nothing to be desired, and must have been exceedingly pleasing to the band leader and his men. On the stage were German, French and American flags, and there was an opulent display of evergreens and hothouse plants.

The program was:
 Overture, William Tell.....Rossini
 (The first composition played by the band at the Paris Exposition.)
 Trombone solo, Love Thoughts.....Pryor
 Suite, Egyptian (new).....Luigini
 Soprano solo, Maid of the Meadow.....Sousa
 Miss Blanche Duffield.
 Grand Scene, The Night of Sabba, from Mefistofele.....Boito
 Valse, Monte Cristo (new).....Kotlar
 Caprice in polka form, Sparkling Women (new).....Liedling
 March, Hail to the Spirit of Liberty! (new).....Sousa
 (Composed for and first played at dedication of Lafayette Statue, Paris, July 4, 1900.)
 Violin solo, Adagio and Moto Perpetuum.....Reiss
 Miss Bertha Bucklin.
 Tarantella, Les Pifferari (new).....Pessart

This program represented only about one-third of the pieces the band played, for, as usual, Mr. Sousa was generous in the matter of encores. There was considerable curiosity to hear "Hail to the Spirit of Liberty." Sousa's latest march, and it aroused great enthusiasm. Nothing less than three repetitions would satisfy the audience. This march possesses all those characteristics which make Sousa's marches famous. It will doubtless become a favorite. The several novelties proved acceptable, and will no doubt figure on future programs.

Arthur Pryor, phenomenal trombone player that he is, astonished the audience by his virtuosity.

Miss Bertha Bucklin played well. Her tone is large and her bowing is smooth and dexterous. Her intonation is unusually true, and she is not wanting in feeling. Altogether she is a satisfactory violinist.

Miss Blanche Duffield already is a favorite with New York audiences, albeit her appearances in public have been few. Her voice is fresh and musical, and she shows considerable art in the way she controls it. Undoubtedly she is one of the most promising of the younger American singers now before the public.

Sousa's Band will give another concert in the Metro-

politan Opera House next Sunday night, when an entirely new program will be presented.

Rosetta Wiener.

THIS young artist, who is now devoting her time especially to piano sight reading classes, after study in this country went to Germany, where she lived as a student for seven years, most of the time studying with Herman Scholtz, of Dresden, the



ROSETTA WIENER.

Chopin editor and teacher of many now prominent in the pianistic world.

A photograph of him adorns Miss Wiener's studio, with the inscription

"SEINEM LIEBEN SCHÜLERIN."

and it is a fact that Miss Wiener was his beloved pupil, his favorite.

The only school of the kind in the country, it should, and undoubtedly will, attract many students who wish to perfect themselves as readers, and in ensemble playing, i. e., the playing together with others, whether piano, violin or cello.

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Miss Wiener will give sight reading lessons in classes or private, as may be preferred, and will also make a specialty of teaching children. She has a large stock of standard works, arranged for one piano, three players, and for two pianos, four players, and the handsome Carnegie Hall studios will doubtless be a busy place for this specialty this winter.

Teresa Carreno.

THERE will be one pianist in America during the musical season, of whom people will not find it necessary to ask, "Who is she, and where does she come from? Is she good?" This is Madame Carreno, the same Carreno who was here two seasons ago, and, in fact, the same artist, who has grown up before our eye on the concert stage from a prodigy to an artist of the highest rank. In this country there is no greater favorite than Carreno, and her fame in Europe is no less great. There she has made slaves of the critics, English, German, Russian and French; they all honor her, and speak of her in the most flattering terms.

Madame Carreno has nothing of the mysterious about her. She is free from all artistic eccentricities, believing they are not necessary to attain success, and should she point to herself as an example it would not be a particle conceded. When an artist can sway an audience as she swayed her audiences in Central Music Hall, Chicago, two years ago, that artist has a right to be proud. After she had finished her program the people made a rush for the stage. Those who could not get there through the stage door in quick enough time deliberately climbed over the footlights. In a few seconds neither pianist nor piano were visible to those who had not gained a footing on the stage, and there she felt thoroughly at home, playing encore after encore—in fact, everything they asked her.

Madame Carreno has already been engaged by the leading orchestras of this country. The demand for her appearances are numerous.

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 LASSÉD by the best known musicians and critics of the principal European cities as one of the foremost of the younger pianists of the present day, Ossip Gabrilowitsch, the eminent Russian player, comes, in a short time, before the music loving public of our country, and will unquestionably achieve new triumphs and successes during his American tour, which will include all the prominent cities from Maine to California. That his name and fame are known to many is evidenced by the fact that the demand for his services, from nearly all the leading clubs and societies, has been so great that the management was compelled to arrange with him for twenty appearances in addition to the number originally arranged for, so that, in all, nearly sixty concerts have been booked for him up to the present time.

His début in America will be made at Carnegie Hall, New York, Monday evening, November 12, 1900, and he will be assisted by Emil Paur and his orchestra of seventy musicians. November 16 he will be the soloist at the inaugural concert of the new Philadelphia Permanent Orchestra (Fritz Scheel, conductor), at the Academy of Music in that city, and he will also be heard at the Peabody Institute, Baltimore, about the same time.

Gabrilowitsch will be the soloist at the first evening concert of the Kneisel Quartet in Mendelssohn Hall, New York, Monday, November 19, and with the same organization in Boston the following evening, November 20. Orchestral concerts at which he will be the soloist will be given in Boston, Hartford, Springfield, Worcester and Portland early in December, and recitals have been arranged for in Philadelphia, Washington, Brooklyn, Boston and New York during December.

In January most of his time will be devoted to the Western cities, and his engagements include Chicago, with the Thomas Orchestra, January 18 and 19 (followed by recitals); the Cincinnati Symphony Orchestra (Frank Van der Stucken, conductor), January 25 and 26; Cleveland Symphony Orchestra, January 8, and with the Apollo Club, St. Louis; the Tuesday Musical, of Detroit, and musical organizations in Milwaukee, Louisville, Indianapolis, Pittsburgh, Buffalo, St. Paul and Minneapolis the same month.


During February he will appear in the principal South-

ern cities, and from Kansas City he will go West to the Pacific Coast, and for the close of his American tournee arrangements are now pending for a short trip with one of the greatest musical organizations of the country.

Taken in all, the American engagement of Ossip Gabrilowitsch gives every promise of being one of the most successful ever arranged for any European artist.

The Kaltenborn Orchestra.

The Forthcoming Tour Under the Management of
H. W. Hollenberg.

 HE second season of nightly concerts in St. Nicholas Garden by the Kaltenborn Orchestra will end in a blaze of glory next Sunday night, when the 232d concert will take place. This record has never been equaled by that of any orchestra in the United States, and it is doubtful if it has been surpassed by any of the great orchestras of the world. The success of these concerts last season was great; this second season's success, however, has been far greater. After a brief rest, interrupted only by a short series of Sunday night concerts in the Herald Square Theatre, the orchestra will undertake an extended tour through the United States, under the management of H. W. Hollenberg. This is an enterprise of great pith and moment, a musical movement of far reaching importance. The success of such a project depends upon the admitted excellence of the organization making the tour and of the ability of the manager who engineers it. With regard to the merits of the Kaltenborn Orchestra, there is only one opinion, and concerning the managerial skill of Mr. Hollenberg there is not the smallest doubt.

Mr. Hollenberg has enjoyed a long and varied experience as the manager of high-class musicians and has conducted successfully a number of large musical enterprises. His record shows an unbroken chain of successes. Some of his triumphs have been achieved in the face of great difficulties. Mr. Hollenberg possesses all those qualities which go to make the successful impresario. He has a bright intelligence, is alert, tactful, magnetic and resourceful, and is an excellent judge of human nature. He has, too, the requisite firmness, yet his geniality is winning. He makes friends and holds them. He is a man of unflagging industry, which is always intelligently directed. The fortunes of Mr. Kaltenborn and his men could not possibly be committed to more capable hands. It requires no prophet to forecast the musical horoscope and to read success in the forthcoming tour.

The delightful feasts with which for several seasons the talented Kaltenborn and his orchestra have been regaling the music lovers of New York will now be furnished to those of other cities, who will be privileged to enjoy the rich and varied programs which have been provided. When writing of the Kaltenborn Orchestra and its achievements

it is not easy to repress one's enthusiasm or avoid the use of superlatives. It is no exaggeration to affirm that the record of this orchestra is wholly unmatched; it is unexampled in the history of symphony orchestras either in this country or in Europe.

Franz Kaltenborn has gathered about him a body of musicians who, for sympathetic response, technical skill, intelligent reading of the music put before them, will compare favorably with the greatest orchestras of the present day. Of the members of his orchestra there is not one instrumentalist who is not thoroughly efficient, both with regard to his knowledge of music and technical equipment, not one but is in heart-touch with the great leader, whose magnetism is generated by his baton, reaching and influencing all under its magic sway. None is insensible to the influence of Mr. Kaltenborn, whose knowledge and skill are as potential as his personality is charming, and the auditors as well as the executants sit spellbound under his wand, feeling the presence of a masterful man. Kaltenborn has proved himself a most skillful and discreet program maker; he knows how to cater to a miscellaneous assemblage of music lovers; how to please the masses while satisfying the fastidious—those who dote upon the classics. As the head of the Kaltenborn Quartet his work has been of distinct value, popularizing chamber music in New York and neighboring cities. As a soloist he has gained the admiration of musicians and won the public. His noble, Wilhelmj-like tone, his pure intonation and technical finesse have given him a high position among the virtuosi of the violin. But it is as conductor that Kaltenborn has won his proudest triumphs. His dignity and repose, born of confidence and musicianship, are noticeable when he conducts a stately symphony; and when, violin in hand, he leads a Strauss waltz his abandon is charming. It is asserted that with the exception of Kaltenborn no leader since the original Strauss (the "waltz king") has been able to bring out all the rhythmic beauty of a Strauss waltz in its true spirit of joyousness. Under Kaltenborn's baton a Strauss waltz has the genuine Viennese flavor, the fascinating, undulatory movement, the verve

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Manager Hollenberg has engaged several eminent soloists for the coming tour. He has secured Frieda Siemens, the remarkable young pianist, who is esteemed as second to none of the comparatively few really great women pianists of the day. This will be Miss Siemens' first tour since she has returned from Europe with honors thick upon her. It is believed that she will duplicate her brilliant transatlantic successes.

Mrs. Hollenberg, the distinguished soprano, who has also been engaged for this tour, is too well known in the world of music to need any eulogiums in this article. Her brilliant achievements as a prima donna are familiar to all MUSICAL COURIER readers. She will add greatly to the strength of the combination.

G. Navarra Dundas, the young tenor, has also been secured. He is regarded as the coming American tenor. His voice is singularly pure and musical and he controls it like

an artist. Wherever Mr. Dundas has appeared in public his singing has won the admiration of audience and critics.

Every day Manager Hollenberg receives applications for dates from cities in various parts of the country, and his bookings are going on as rapidly and successfully as he could possibly desire.

Progress of a Bowman Pupil.

J. William Keen, a Bowman pupil, and one of the leading piano teachers in Paterson, N. J., has spent the summer at Thomaston and Tenants Harbor, on the rocky coast of Maine, where he gave piano lessons for ten weeks to a large class of pupils. The closing recital, with a program of pieces by Bach, Schubert, Chopin, Mendelssohn, Bendel, MacDowell and others, was attended by a large audience, and the playing of the pupils reflected credit on the teacher and the teacher's methods, which he has acquired from Professor Bowman. At Rockland Mr. Keen was the guest of the Beethoven Club, and played a recital for the members and their invited friends. He will resume his teaching in Paterson at once and likewise his studies with Mr. Bowman.

Vierling.

On September 5 Georg Vierling celebrated his eightieth birthday. His three choral works made their way in the years 1870-1880 through most of the German concert halls, but who now knows his "Rape of the Sabinas," "Alaric" or "Constantin"? If his fame is to survive it will be by his compositions for a capella chorus, such as his "Zigeunerlied" and Wenn's "Ostern wird am Tiberstrom."

FOREIGN NOTES OF INTEREST.

Ignaz Brull.

A new opera, "The Lord of the Mountains" (Rubezahl), by Ignaz Brull, will be performed for the first time this winter at the City Theatre of Barmen.

A Bach Organ.

The old organ in the St. John's Church, of Leipsic, in which Bach often played, has been preserved since the church was pulled down in 1894, and is now placed in the DeWit Historical Museum of Leipsic.

W. Pfeiffer.

The piano teacher and professor of theory, Wilhelm Pfeiffer, has just celebrated his eightieth birthday. He was a teacher in the Kullak Academy and musical reporter for the *Reichs Anzeiger*.

Another Oratorio.

A young priest, Antonio Pincelli, after two years' work, has completed an oratorio named "Judith," which will be given at Bologne next month.

Cappellmeister Zumpke.

The engagement of Paul Prill, of Nuremberg, to succeed Zumpke at Schwerin has been concluded. At Munich Zumpke holds not only a highly honorable, but a very lucrative position, his annual salary being 34,000



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marks, that is 1,000 marks more than is given to the director of the Leipsic Gewandhaus.

Bulow's Letters.

The fourth volume of Bulow's letters and writings, edited by his widow, has just been issued. It comprises his correspondence between 1864 and 1872, in 249 letters, covering the greater half of his stormy Munich period.

How They Do Things in Paris.

The Opéra Comique in Paris announces for its next season, 1900-1901, no fewer than twenty-two new unedited works, mostly three or four act pieces.

Weingartner.

Felix Weingartner has completed the first two parts of his trilogy, "Orestes." It is a free version of the "Oresteia" of Æschylus, and can be given in one evening. The score will be ready for next summer.

Mme. Mantelli Married.

Mme. Eugenia Mantelli Montevani was married on Monday evening, September 24, to Fernando de Angelis d'Amico. The ceremony was performed at St. Agnes' Roman Catholic Church, New York, by the Rev. Thomas J. Donnell. After the nuptials the bridal party adjourned to the Waldorf-Astoria and held a reception. For the past five seasons Madame Mantelli was the leading contralto in the Italian and French operas at the Metropolitan Opera House. The bridegroom is a singing teacher. The bride was married before, her first husband having died four years ago.

Mr. and Mrs. d'Amico will reside in New York city.

New York Ladies' Trio.

The original New York Ladies' Trio has been reorganized, and will make a tour during the winter. The members of the trio are: Dora Valesca Becker, violinist; Flavie Van den Hende, 'cellist; Mabel Phipps, pianist. This makes the fourth season of the organization.

Fritz Kreisler.

THE story published last week of the eminent violinist, Fritz Kreisler, contained a number of his press notices. The following should be added to the list:

Kreisler proved not only a great violin virtuoso, but a wonderful artist. He possesses warmth, temperament and natural musical sentiment. His technic is faultless; his bowing is free and graceful. Kreisler may well be considered one of the greatest violinists now before the public.—Lokal Anzeiger, March, 1899.

An extraordinary violin talent was heard here last night for the first time—Fritz Kreisler. Brilliance of technic, enormous facility in coping with the almost unsurmountable difficulties of modern music, warmth and sweetness of tone place him at once in the front rank of modern violin virtuosos.—Neuste Nachrichten, March, 1899.

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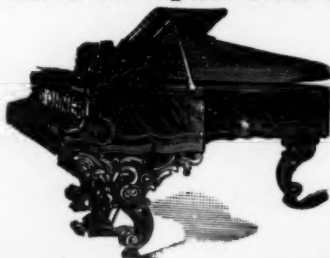
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